



Indiana University of Pennsylvania

**GRADUATE STUDIES IN LITERATURE AND CRITICISM
PROGRAM HANDBOOK**

Department of English



Handbook Updated *2019-2020*

Literature
&
Criticism

GRADUATE STUDIES IN LITERATURE AND CRITICISM DOCTORAL PROGRAM

Department of English

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www.iup.edu/english/grad/literature-criticism-phd/

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WELCOME

Welcome to IUP! We look forward to working with you as a graduate student in the Graduate Studies in Literature and Criticism program. This Handbook includes all the basic policies and procedures crucial to your successful completion of our Program. Please make sure that you familiarize yourself with this Handbook; use it as your reference guide at all stages of your progress towards your Ph.D.

Indiana University of Pennsylvania

With its original 1875 building still standing at the heart of campus, Indiana University of Pennsylvania has a long tradition of academic excellence. IUP has been recognized by numerous publications for its high academic standards and competitive costs. The university is consistently chosen by the Princeton Review for inclusion in its listings of best colleges and universities. IUP has been recently ranked among the best national universities by U.S. News and World Report. Affordable Colleges Online has selected IUP as one of the top public four-year schools in Pennsylvania for return on investment. The university's mission, values, and vision further illustrate our commitment to high-quality education.

In 2006 the Middle States Commission on Higher Education awarded re-accreditation to IUP for the next 20 years, along with accolades for the university's "exemplary comprehensive self-study" and for its "outstanding faculty, student services and information technology." The Middle States Commission, based in Philadelphia, is the primary accrediting body for all colleges and universities in Pennsylvania and the Middle Atlantic region of the U.S.

The University provides an intellectually challenging experience to more than 12,000 students at three campuses, all easily accessible from Pittsburgh and the Middle Atlantic region. IUP is one of the two largest member institutions of the Pennsylvania State System of Higher Education (PASSHE) and the only member authorized to confer doctoral degrees. IUP is classified by the Carnegie Commission on Higher Education as a Doctoral/Research University.

Library Resources

Most directly important to our graduate students are the resources for research. IUP's Stapleton Library holds more than 750,000 items in its collections, including print volumes, e-books, and audiovisual materials. The university also subscribes to hundreds of online databases. Stapleton Library holdings are strong in American literature, British literature, and literary theory, and holds is a select U.S. federal government and Pennsylvania state government depository. The library is also very strong in media and film study materials. Stapleton library allows doctoral students to check out books for ninety days, with two renewals. For graduate students, there are private graduate study rooms and individual study carrels available. IUP is partnered with the HathiTrust, a digital repository with millions of fully searchable titles. Librarians also assist with procuring otherwise unavailable items through interlibrary loan. In addition, IUP is within commuting distance of the University of Pittsburgh's Hillman Library, Carnegie Mellon University's Hunt Library, and the Carnegie Public Libraries, one of the largest public libraries in the U.S. The Folger Library and the

Library of Congress are also only a few hours away in Washington, DC.

The Indiana Community

IUP is located in Indiana, Pennsylvania, 55 miles northeast of Pittsburgh. Indiana offers much of the best of both small town and city life. With a population of about 35,000, Indiana and its neighboring small towns are quiet and picturesque, and several nearby natural areas and state parks provide opportunities for hiking, camping, boating, and fishing. The Indiana area is rich in culture from its history of mining and its most famous son, Hollywood film legend Jimmy Stewart. The local economy is based primarily on energy resources, health care, education, finance, and service industries. IUP hosts hundreds of cultural and entertainment events each year in its many campus venues, including the Kovalchick Convention and Athletic Center, which holds a state-of-the-art convention meeting space.

Nearby Pittsburgh offers students opportunities to enjoy all that a large, rejuvenated American city has to offer. Named the best Food City by Zagat in 2015 and ranked #4 on the list of best cities for foodies in 2017, Pittsburgh continues to build on its growing reputation as a destination for good food. From the Strip District, with its bustling, open-air warehouse food markets to the trendy tea and coffee shops to the fine dining and ethnic restaurants, visitors to Pittsburgh have access to some of the best cuisine in the country. The internationally known art and history museums—including the Frick Art and Historical Center, the Andy Warhol Museum, the Carnegie Museums and the Senator John Heinz History Center—as well as the music of the Pittsburgh Symphony and other music venues provide educational and cultural opportunities that supplement and enhance the educational experience at IUP. Those looking for world-class collegiate and national sports teams need look no further than the Pittsburgh: the Steelers, Pirates, and Penguins support the vibrant sports culture that extends to the many colleges and universities that compete in this region. And for those seeking open air, Pittsburgh boasts many green spaces and parks, like the Phipps Conservatory and Botanical Gardens, which provide ample opportunity to relax. Frank Lloyd Wright's world-famous Fallingwater is also only a 90-minute car trip from IUP, near some of the best whitewater rafting in the region. In short, at only an hour away, the cosmopolitan city of Pittsburgh provides great cultural experiences and opportunities for those needing a brief reprieve from their graduate studies.

IUP's Civility Statement

As a university of different peoples and perspectives, IUP aspires to promote the growth of all people in their academic, professional, social, and personal lives. Students, faculty, and staff join together to create a community where people exchange ideas, listen to one another with consideration and respect, and are committed to fostering civility through university structures, policies, and procedures. We, as members of the university, strive to achieve the following individual commitments:

To strengthen the university for Academic Success, I will act honestly, take responsibility for my behavior and continuous learning, and respect the freedom of others to express their views.

To foster an environment for personal growth, I will honor and take care of my body, mind, and character. I will be helpful to others and respect their rights. I will discourage intolerance, hatred, and injustice, and promote constructive resolution of conflict.

To contribute to the future, I will strive for the betterment of the community; myself, my university, the nation, and the world.

PROGRAM OVERVIEW AND PROGRAM OBJECTIVES

Philosophy and Purpose

Indiana University of Pennsylvania's Doctoral Program in Literature and Criticism develops students' abilities to examine literature critically, to teach literature effectively, and to make professional contributions to literature-related fields. Research is an important element of the program, and we work with students to develop and sharpen their research skills. We emphasize the role of theory in understanding literature and culture and prepare students to use theory to enhance their teaching and research.

The Literature and Criticism program emphasizes that pedagogy and the scholarship of teaching are just as important as the requisite skills for carrying out specialized disciplinary research. For those who are current or aspiring teachers of literature, you will find we are a program that is committed to providing comprehensive, interdisciplinary, multimedia training for the teacher-scholar of literary and cultural criticism.

Our primary aim is to train students in the most sophisticated kinds of theoretical and practical knowledge of the changing nature of the professions of English studies, but our unique mission is to assure that such knowledge and experience contributes to our students' professional and personal lives.

Program Objectives

1. Graduates should have a broad, general command of the major authors and movements in British, American, and other transnational and global literatures in English.
2. Students should understand critical theories, develop an informed view of the history of English studies as a dynamically changing field, and prepare to make professional contributions to the discipline.
3. Students should learn strategies for applying critical theory to teaching literature.
4. Students should learn research, writing, editing methods, and related skills such as use of multimedia and digital humanities resources.
5. Seminars and mentoring should create an environment that supports and encourages research and scholarship among faculty and students.

As part of our mission to meet all these objectives, in addition to the full year academic program, we have established a Summers-Only residency program designed to make doctoral work in Literature and Criticism available to faculty members who are teaching during the regular academic year. It is one of a kind: the only summer residential Ph.D. literature program in the United States. It is specifically designed to meet the needs of the many contingent and tenure track faculty who otherwise would not have opportunity for further academic development.

In addition to the Doctoral Program in Literature and Criticism, the English Department also offers two Master of Arts programs administered by Graduate Studies in Literature and Criticism:

M.A. in Literature: www.iup.edu/english/grad/literature-ma/

M.A. in Composition and Literature: www.iup.edu/english/grad/composition-literature-ma/

Program History

Indiana University of Pennsylvania's doctoral program in English began in 1967. In the early 1970s we found our focus. We defined our primary goal as working with mid-career teachers at community and four-year-colleges who wished to return to school for their doctorates. A Rhetoric and Linguistics Program (subsequently Composition and TESOL, now Composition and Applied Linguistics) was developed for students whose primary work was teaching composition or communication skills, while the Literature and Criticism Program emphasized an integrative approach to the research and teaching of literary and cultural studies. Changes in the profession, including shifts in the canon, a new role for theory, and the increasing significance of digital humanities led us to restructure the Literature and Criticism Program in 1987. We now emphasize critical theory, the role of the critic in the transmission of a literary work, and the teaching of literary and cultural studies.

Most university Ph.D. programs in literature unequivocally emphasize the training of literary scholars whose career trajectory is aimed at highly specialized scholarly positions in similar research universities. In contrast to those institutions, the IUP Literature and Criticism program aims to integrate teaching and scholarship and to provide broad, generalist preparation as well as knowledge of specialized fields. We have met the needs of many current teachers who occupy positions as adjunct faculty and tenure-track faculty who have already earned an M.A., but who desire the Ph.D. for personal or professional advancement. Since their careers will involve teaching as much if not more than scholarship, our students appreciate the teacher-scholar mission of our program. Perhaps more importantly, we have developed a reputation among the kinds of schools seeking teacher-scholars that our students make fine colleagues because of their integration of teaching, research, and their generalist preparation.

Our current curriculum reinforces the student's understanding of literature's historical, cultural, and intellectual contexts. The focus on scholarly skills in the seminars and mentoring relationships with professors assure that students will acquire a professional competence in literature and critical theory. Our students come from a wide range of backgrounds. About one-third are already-employed faculty who make use of our summers-only residency program to complete their coursework; another third are international students, many with sponsorship from their home universities or governments; and, the final third come to us with fairly recent master's degrees. Our main objective with all our students is now, as it has been, to help them become excellent teachers, fine researchers, and active members of their profession.

Doctoral Student Profile

The Appendix, Literature and Criticism Dissertations, 2008-2018, illustrates the past and current research emphases within the program. More than 140 students are currently active in our Doctoral and M.A. Literature programs. The majority of our Doctoral students are employed as English teachers at two- or four-year colleges and universities, with others in secondary education. Students represent every region of the United States and many countries around the world.

Program Faculty

Susan M. Comfort, Ph.D. (University of Texas at Austin)

—Feminism, gender, sexuality, Marxism and ecocriticism; 20th century and contemporary literature

Tanya Heflin, Ph.D. (University of Southern California)

—late 19th and 20th century American literature; multiethnic American literature; feminism

Melanie Holm, Ph.D. (Rutgers University)

—18th century British and European literature; Gothic literature; aesthetics; epistemology; skepticism

Christopher Orchard, D.Phil. (Oxford University)

—Renaissance literature; modern British literature

Mike Sell, Ph.D. (University of Michigan)

—Modern world drama; the avant-garde; African-American literature, especially the Black Arts Movement; modernism and postmodernism; critical theory

Kenneth Sherwood, Ph.D. (State University of New York at Buffalo)

—20th century American poetry; ethnopoetics; theory and writing

Thomas Slater, Ph.D. (University of Oklahoma)

—Film theory; American silent film; women in film; war films

Todd Thompson, Ph.D. (University of Illinois at Chicago)

—18th and 19th century American literature; humor and satire in American literature

Veronica Watson, Ph.D. (Rice University)

—19th and 20th century African American literature; critical race and critical whiteness studies; Southern studies

Michael T. Williamson, Ph.D. (Rutgers University)

—19th century British literature; Romanticism; Yiddish poetry

Lingyan Yang, Ph.D. (University of Massachusetts at Amherst)

—Multicultural literature, feminist theory, Asian-American literature and theory

PROGRAM RESOURCES & STUDENT SUPPORT

Scholarly Journals and Research Centers

Indiana University of Pennsylvania sponsors three journals edited by English Department faculty members: *Pennsylvania English*, edited by Michael Williamson; and *Studies in the Humanities*, edited by Reena Dube. Members of our program are active in scholarly publishing in the areas of interdisciplinary humanistic studies, applied critical theory, digital humanities, and special literatures, the chief emphases in our program.

The Center for Digital Humanities and Culture (DHC) at IUP is directed by Dr. Gian Pagnucci, Dr. Kenneth Sherwood, and Dr. Dan Weinstein. The DHC supports scholarship, proof-of-concept explorations, and project applications of digital technologies in Humanistic inquiry. It recognizes that today technology saturates the entire academic sphere, from classroom, to library, to lab. It aims to facilitate conversation, collaboration, and resource sharing amongst specialists within the disciplines. It seeks to make connections between new technologies and traditional knowledge areas, as the academy navigates the “print-to-digital” paradigm shift.

Students in Literature and Criticism may become involved with these journals and centers as graduate assistants or through other collaborative arrangements with program faculty.

English Graduate Organization

The IUP English Graduate Organization (EGO) serves all students who are enrolled in the various English graduate programs at IUP. By enrolling in any one of these programs, you are automatically a member. Membership enables you to participate in EGO affiliated workshops, sponsored conferences, and social events like the fall picnic. The organization serves as a place to foster scholarship, make friends, learn about and participate in academic and social events, and to ensure that your voice as an English graduate student is heard.

Graduate Student Assembly

The Graduate Student Assembly (GSA) represents the graduate student body’s interests at IUP and within the Indiana community. The GSA makes recommendations related University-wide and graduate-specific policies and in areas of concern in the cultural, intellectual, and social life of the part- and full-time graduate student. Visit www.iup.edu/graduatestudies/gsa for more information.

IUP E-Mail

IUP offers an e-mail account to all active students and employees. **According to established policy, e-mail is an official means of communication at IUP. According to this policy, it is your responsibility to monitor, read and use your IUP e-mail account for responding to or sending communications about academic and administrative matters.** Office 365 is the current university-wide e-mail platform and can be accessed at mail.iup.edu. The IT Support Center can assist with setting up student computers and mobile devices to access IUP e-mail and campus networking: www.iup.edu/itsupportcenter/.

Program Communication

The Literature and Criticism program strives to maintain effective and timely communication with current students and program alumni. Here are a few of the ways we share program information, student successes, and other important news items:

- *Graduate Literature and Criticism Program Newsletter* is published each fall semester. The *Newsletter* is also available as a PDF through our website: www.iup.edu/lit-crit.
- The Graduate Literature and Criticism Program maintains a listserv for all students and faculty in the program. If for any reason you are not receiving e-mails from phd-lit@iup.edu, please let the Program Secretary know so that your name can be added to the list.
- Course schedules and descriptions are disseminated via IUP email and the program listserv.
- A Facebook group is active for current students and Alumni. It is a virtual space that enables current students and alumni to interact and share information. Program news items are also posted to the Facebook group.

To facilitate communication, students should also update their current physical addresses at both SGSR and the Registrar's Office if they move after application for admission.

Other Resources

About IUP (*maps, community services*): www.iup.edu/about/

IUP Academic Calendars: www.iup.edu/news-events/calendar/academic/

School of Graduate Studies and Research (*policies and forms*): www.iup.edu/graduatestudies/

Graduate Catalog: www.iup.edu/graduatestudies/catalog/

Office of the Bursar (*tuition and payments*): www.iup.edu/bursar/

Office of the Registrar (*grades and transcripts*): www.iup.edu/registrar/

Department for Disability Access and Advising: www.iup.edu/disabilitysupport/

IUP Campus Libraries: www.iup.edu/library/

MyIUP (*online portal for all student/employee services*): my.iup.edu/

Applied Research Lab (*research consulting*): www.iup.edu/arl/

IT Support Center (*technology issues*): www.iup.edu/itsupportcenter/

iHelp (*online technology support desk*): ihelp.iup.edu

Veterans and Armed Services Members: www.iup.edu/veterans/

Kathleen Jones White Writing Center: www.iup.edu/writingcenter/

IUP Career and Professional Development Center: <http://www.iup.edu/career/>

IUP Parking Services and Visitor Center: <http://www.iup.edu/parking/>

IUP Counseling Center (*crisis and emergency services*): www.iup.edu/counselingcenter/

University Police: 724-357-2141, <http://www.iup.edu/police/>

Indiana County Crisis Hotline: 877-333-2470

ADMISSION

The Literature and Criticism Program recognizes two dates for making admissions decisions: January 15 and March 15. Decisions regarding all applications received prior to January 15th will be made as soon after that date as possible; decisions regarding applications received after January 15th will be made as soon after March 15th as possible. Any applications received after March 15th may be considered on a rolling basis, but only in the case that there are still openings in the program. Once a class limit has been reached for a given semester, any further admission acceptances are deferred to the following year. These limits are sometimes reached prior to the March 15th deadline, so we encourage early and timely applications. Students seeking financial aid for the regular academic year, however, must apply before March 15th for the following Fall semester in order to be considered for assistantships. All students must begin the program in either the fall semester or first summer session.

Applicants should fill out the online application and submit supporting materials (such as letters of recommendation, writing sample, etc.) using at the online application portal. The SGSR notifies applicants of the admissions decision, based on the recommendation of the Literature and Criticism program faculty.

A formal application to the doctoral program in Literature and Criticism includes:

1. An official transcript of undergraduate coursework for which a bachelor's degree has been awarded with a minimum grade point average of 2.6 (on a 4 point scale) or the equivalent from an accredited institution of higher learning. For GPA information: www.iup.edu/upper.aspx?id=4719
2. An official transcript of graduate level coursework for which a master's degree in English or a related area has been awarded from an accredited institution of higher learning.
3. Two letters of recommendation from individuals qualified to assess the student's academic performance and potential for doctoral studies in literature and criticism.
4. The applicant's statement of goals. This goal statement is one of the most important documents to be considered in an application. It helps the Review Committee to assess an applicant's readiness for graduate study in literature and how well the Literature and Criticism program aligns with a candidate's personal and professional goals. The statement should be specific about relevant experiences that have prepared the applicant for doctoral study in literature, should give an overview of emerging scholarly/research interests as well as any previous research done in those areas, and should articulate how the completion of a PhD will assist the applicant in meeting his/her long-term goals.
5. International applicants are required to submit scores from the IELTS or TOEFL, taken no more than one year prior to the expected date of enrollment. Unless waived because of the dominance of English in certain countries, SGSR will not process applications lacking IELTS or TOEFL scores. Information about these examinations is available from the International English Language Testing System, www.ielts.org, and the Educational Testing Service, www.ets.org/toefl. The linguistic proficiency of an international student who received the M.A. outside the United States is assessed by examining all application materials: the recommendations, the applicant's statement of goals, the presence of content courses in English

on the transcript, as well as the test scores. The minimum TOEFL score for admission to the Literature and Criticism doctoral program is 560 (or its equivalent in other scales). TOEFL scores are not required of international students who completed an M.A. in the U.S.

6. A writing sample, while not required, is strongly recommended as a part of the application.
7. GRE scores are **not** required.

Further information, including online application forms and links to the graduate admissions office, are available on our website, www.iup.edu/english/grad/literature-criticism-phd/.

The Literature and Criticism program considers each application within the guidelines of SGSR. The Committee looks at the student's academic record, writing ability, letters of recommendation, and professional accomplishments. Formal application requirements for all graduate student applicants are posted at: www.iup.edu/admissions/graduate/howto/

The program does not normally admit students who are not classified as seeking a degree, nor does it provisionally admit international students who have not demonstrated suitable proficiency in English. Applicants who indicate that they do not plan to work toward the degree but wish to enroll in one or two graduate courses for which they are qualified may apply to SGSR for Special Graduate Standing, but such enrollment does not constitute admission to the Program. For information regarding Admission Classification and Provisional Admission for International Graduate Application, see the current Graduate Catalog: www.iup.edu/graduatestudies/catalog/.

Further Information for International Applicants

In addition to the academic prerequisites and procedures for admission given above, international students must complete an international student preliminary application form and present evidence to SGSR of financial resources sufficient to meet the cost of living in Indiana, Pennsylvania, the cost of travel to and from the student's native country, and the cost of graduate education at Indiana University of Pennsylvania. Such evidence should be sent directly to: graduate-admissions@iup.edu as a part of the application for admission. SGSR notifies the Office of International Education about international student admissions. The Office of International Education, www.iup.edu/international/, can assist with general information about the university and obtaining certificates of eligibility such as I-20's and DS-2019's for admitted students. Questions about these and other legal matters should be directed to the Office of International Education, intl-education@iup.edu.

FUNDING YOUR DOCTORAL STUDY

Tuition and Fees

Please consult the most recent School of Graduate Studies and Research information bulletin on current costs for tuition and fees, or visit this website: www.iup.edu/page.aspx?id=17303/.

Financial Assistance

Several forms of financial aid are available.

Graduate Assistantships

Each year the Literature and Criticism Program in the English Department is allocated a limited number of Graduate Assistantships. Assistantship awards are made on a year-to-year basis and are based on academic achievement. GAs are generally awarded to first year, new students as a recruitment tool, so rarely are they initially awarded to 2nd or 3rd year students, although all GA awards for successful fulfillment of duties for first year students can be renewed for a second year. Graduate assistants are assigned to ten to twenty hours per week of academic duties under the supervision of faculty in the Graduate Literature and Criticism Program. Duties of the graduate assistant may include assisting on a research project, library research work, the preparation of bibliographical materials, or other editorial work. Graduate assistants must be full-time students (that is, enrolled for a minimum of 9 graduate credit hours each semester in the academic year during their appointment). Assistantships are not available during the summer, although each GA carries a full tuition waiver (9 credits) for both fall and spring. Assistantships are renewable for a second year if performance is satisfactory, although the new (nonrenewal) GA lines available each semester generally are awarded to new, first year students as a recruitment incentive. For second year renewal appointments, the criteria for evaluating performance include a broad range of activities and responsibilities: successful completion of all academic assignments; maintaining both in and out of class cordial, appropriate, collegial, professional relations with students, faculty, and administrators; active, thoughtful, and considerate participation in all classes and in the performance of graduate student duties; respect for the diversity, difference, and multi-cultural nature of our academic community; and dedication to high standards of intellectual integrity in all forms of learning, research, and scholarship. SGSR issues assistantship contracts, and the program director assigns Graduate Assistants to faculty members. The application deadline is March 15th, but students should complete their applications as early as possible. International students may also be eligible for financial aid from the Office of International Education. Students assigned a Graduate Assistantship may have certain limitations on other forms of financial aid available through employment.

Doctoral Fellowships

IUP Foundation Fellowships—Foundation Fellowships are awarded to students who have demonstrated merit and the potential for academic excellence in their doctoral studies. These fellowships provide students with a financial award that varies, depending on the semester,

between \$1,000 and \$3,000, and may be held in conjunction with a Graduate Assistantship. One or two \$4-5,000 Filcik Awards may be made annually by SGSR to an outstanding student selected from among all the graduate programs at IUP.

Graduate Merit Scholarships—This scholarship offers \$500 awards to a small number of students who are entering a graduate program (master’s or doctoral) for the first time. Merit scholars must have a strong academic background and must have been granted a full assistantship.

Students must be nominated by their department for these fellowships and scholarships. More information about fellowships and scholarships as well as other support for graduate studies may be found at www.iup.edu/graduatestudies/resources-for-current-students/.

Teaching Associates and Part-Time Temporary Instructor Positions

Advanced doctoral students may apply for positions as Teaching Associates and/or part-time Temporary Faculty in the English Department. Applicants must have successfully passed all sections of the Candidacy Exam (or have fulfilled any additional requirements regarding the candidacy exam), and must have completed (or be registered for) a minimum of 24 semester hours of course work at the time of application. Teaching Associates and Temporary Faculty in the graduate programs are given responsibility for teaching up to 12 credits of undergraduate courses per year (up to 2 courses each fall and spring semester). Students awarded these positions may apply for a second year. There are also a limited number of part-time Temporary Faculty positions sometimes available to 5th and 6th year students, also awarded on a competitive basis. Applications are made to the Director of the Graduate Literature and Criticism Program and voted upon by a committee. Deadline for TA/Temporary applications is around mid-March each year. Recommendations for appointments must be approved by the English Department. For either position, students teach one to two courses in both fall and spring semesters. Assuming a two course load both terms, these positions currently pay about \$25,000 for the 9-month academic year, and include a standard benefits package as well.

NOTE: *Because of the limited opportunity for gaining teaching experience on campus, we cannot guarantee any student classroom teaching experience as part of the degree program.*

Other Forms of Financial Aid

Other forms of financial aid, including loans and work study, are available. For information, please contact the Office of Financial Aid at 724-357-2218 or visit their website: www.iup.edu/financialaid/.

ACADEMIC ADVISEMENT

The academic advisor guides and supports students through the program. However, graduate students are expected to assume full responsibility for knowing and fulfilling graduate program and university requirements, procedures, and regulations.

Once admitted, the Program Director serves as the student's advisor, and the Director remains the advisor throughout the time the student completes coursework. Prior to each semester or summer session, newly admitted and continuing graduate students plan coursework and the fulfillment of requirements for the degree with their advisor.

Following completion of coursework, the student then transitions to an Acting Advisor who helps the student design their Comprehensive Examination reading lists and provides advice on the program and professional involvement and growth. The Acting Advisor often later become the Dissertation Director. Please see the instructions and procedures for the Comprehensive Examination where further details are provided regarding the role of the Acting Advisor.

Preparing for Course Registration

Prior to advisement with the program director, students should carefully examine the schedule of courses and descriptions distributed ahead of time through the student and faculty listserv (phd-lit@iup.edu), or individually as attachments on orientation e-mails. Students should plan for course registration deliberately in order to determine the best individual pattern of enrollment, based in particular on:

1. options to fulfill the residency requirement;
2. fulfillment of course requirements;
3. professional emphases; and
4. course load per semester.

For more about registration from the Registrar, see www.iup.edu/registrar/students/registration/.

**DOCTORAL PROGRAM PROGRESS-TO-DEGREE
(ACADEMIC YEAR AND SUMMERS-ONLY)**

Program Components

The main components of the Doctoral Program are course work, a candidacy examination (taken approximately midway in the coursework), proof of proficiency in a foreign language (other than English), the completion of a research skills requirement (through appropriate coursework or a second foreign language), comprehensive examinations, and the dissertation. The Ph.D. generally takes about 5 years to complete: 2 years of coursework; 1 year for the comprehensive exam and foreign language requirement; and 2 years for the proposal and writing of the dissertation. Some students can complete the degree in less than 5 years, but in such cases, there calls for very careful planning and sufficient allotment of time to complete each requirement. The maximum time-to-completion is 7 years.

Each of these components is covered in detail in the following pages.

COURSEWORK

A minimum of thirty-six hours of program coursework (including the research skills requirement, which consists of two courses [6 credits], as explained below). It is also possible for a student to pass a second foreign language test, in which case the student then needs only 30 hours of coursework. Academic good standing is maintained with a 3.5 average in the coursework. If after any given semester, a student's cumulative GPA falls below 3.5, that student will be placed on academic probation, which means the student will have to raise the cumulative GPA to at least 3.5 in the succeeding semester or face dismissal from the program. Any student dismissed from the program may not re-apply for admission. Full-time enrollment is normally three courses per semester.

In summers, students may enroll for one or two courses for each of the two summer sessions; Research Skills courses are scheduled during one-week pre-sessions. The 30 hours (normally ten courses carrying 3 semester hours of credit each) includes a number of requirements, discussed below. The Literature and Criticism doctoral program does not accept transfer credit hours from other programs or institutions. All regular academic year graduate students must register for three courses fall and spring of the first year; no more than one course for summer (two with permission of director); three courses for fall of second year (two if two courses were taken in summer), and at least two courses for spring of second year.

All doctoral students (including summers-only doctoral students) who have completed all courses and who have passed the candidacy exam, must register continuously for 1 credit in Fall and 1 credit in Spring, until they graduate. In that situation, any student who has not registered for at least 1 credit for each of those required semesters will face dismissal from the program. De-activation from the program will occur at the end of the add-drop period at the beginning of the second semester of non-registration (i.e., if a student does not register for a spring semester, de-activation will take place at the end of add-drop for fall semester).

Dissertation hours can be taken whenever necessary to accrue credits, as for instance, when 9 credits per semester must be registered for during any semester a student holds a GA.

Prerequisite

ENGL 674 Research Trends in English may be required of students whose backgrounds indicate that they will need additional preparation in order to perform satisfactorily in doctoral level courses. Research Trends in English is usually required for students who have not had an equivalent course at the master's level. This course is taken in addition to the 36 semester hours required by the program.

1. Core Courses (two courses required)

6 S.H.

These courses form the basis of much later work. While not prerequisites for other courses, **they should be taken early in the program during the first two semesters (or during the two sessions of the first summer).**

ENGL 955 The History and Theory of Criticism

ENGL 956 Literary Theory for the Teacher and Scholarly Writer

The aims of the core courses are:

- a. to investigate the history of critical theory;
- b. to define the theoretical, cultural, and ideological implications of the major movements in the western critical tradition, including critiques of that tradition;
- c. to help students relate critical theory to their own research and to the literature classroom; and
- d. to help students learn to write for conference presentations and professional publications.

2. Elective Courses

These courses in Traditional and Special Literatures focus on specific areas, topics, and theoretical approaches. Students can expect to take major roles in preparing materials for the class. Research papers are also expected. There are requirements in both categories of courses.

A. Courses in Traditional Literature (two courses required)

6 S.H.

ENGL 861 Topics in American Literature before 1870

ENGL 862 Topics in American Literature since 1870

ENGL 863 Topics in British Literature before 1660

ENGL 864 Topics in British Literature since 1660

ENGL 865 Topics in Literature as Genre

ENGL 866 Topics in Comparative Literature

The aims of these courses may include the following:

- a. To examine literature in historical, cultural, and intellectual contexts, addressing a specific topic or theme within a period.
- b. To compare and contrast genres and significant thematic concerns.
- c. To analyze linguistic and literary conventions.
- d. To trace and assess critical responses to the literature of a period or a topic.
- e. To use the critical perspectives of the core courses to develop scholarly assessments of individual works and to help students write well-articulated statements of these assessments.

B. Courses in Special Literatures (one course required)

3 S.H.

ENGL 871 Topics in Postmodern Literature

ENGL 872 Topics in Women's Literature

ENGL 873 Topics in American or British Minority Literature

The aims of these courses are to assess critical practices applicable to reading and teaching this literature.

3. Seminars (two courses required)

6 S.H.

The seminars incorporate literary approaches and scholarly techniques learned in earlier courses. The development of a research project resulting in a paper suitable for publication or presentation is an element of all seminars.

ENGL 983 Literary Theory Applied to a Major American Author or Theme

ENGL 984 Literary Theory Applied to a Major British Author or Theme

ENGL 985 Comparative Literary Theory Applied to Traditional and Special Literatures

The aims of these seminars are:

- a. to undertake, in a seminar context, a full scholarly and critical study of a literary topic;
- b. to put into practice the skills in writing, presentation, and critical analysis gained in the core courses and the courses in traditional and special literatures;
- c. to help students produce a long critical paper of publishable quality on an aspect of the seminar topic;
- d. to prepare the student for the work involved in the dissertation and other advanced research projects that the student may choose to explore in their career as a teacher and scholar;
- e. to teach techniques appropriate for analyzing non-traditional special literatures; and
- f. to use the critical perspectives of the core courses to develop scholarly assessments of individual works and to help students write well-articulated statements of these assessments.

4. Open Electives

9 S.H.

In addition to the above requirements of seven courses (21 semester hours of credit), **three** additional courses offered by the Program (for **9** semester hours of credit) must be selected as electives. Elective courses cannot include Research Skills courses.

5. Research Skills Requirement

Students must select one of the following three options to fulfill this requirement. The option selected must have the approval of the Director of Graduate Studies in Literature and should be related to the student's programmatic or research interests or long-range professional needs. If a student chooses course work to fulfill this requirement, the courses must be taken after admission to the doctoral program in literature.

1. Six semester hours of graduate credit with a grade of B or above, in approved and regularly scheduled writing for publication or computer courses, including Teaching College Literature; Literature as a Profession; and Digital Composition, Literature, and Pedagogy. Students can also take approved sections of Teaching Writing and other approved composition, rhetoric, and

linguistics courses from the Composition and Applied Linguistics program at IUP. All such courses must be at the 800-level or above.

2. Six semester hours of graduate credit beyond the thirty hours required, with a grade of B or above, in history, philosophy, or other humanities courses (at IUP) directly related to the student's research needs and approved by the Director of Graduate Studies in Literature and the Dean of SGSR.
3. Proficiency in a second foreign language (not English) as measured by an exam designed by Indiana University of Pennsylvania faculty in the Foreign Languages Departments, or by other means approved by the Dean of SGSR. Testing or verification must be accomplished after admission to the program. The University Testing Service administers language testing; testing dates and applications for the test are available at www.iup.edu/universitytesting/tests/flct/. Language tests are administered several times a year at the University Testing Center in Pratt Hall (proctoring elsewhere may be arranged). If the student fulfills this option, then the student does not need to take the 6 hours of research skills courses so their total credits of coursework will be reduced to 30 hours.

Determining Individual Patterns of Course Enrollment and Progress Towards Degree

The program offers a number of courses each semester during the calendar year to permit normal progress toward the degree for students pursuing different emphases in the program and electing different patterns of residency. Full-time enrollment is three courses in the Fall and Spring or two courses in each summer session. The summer pre-sessions typically offer one to three sections of one-week intensive (5 days a week) courses that count for the Research Skills requirement. Progress towards the degree is crucial, and given the residency requirements, there are then quite a few options and variations in the way one best organizes coursework. Academic year students are expected to complete all coursework in two years; summers-only students may also be able to complete coursework in two years, often by taking Independent Seminars during the academic year (fall and spring) after their second summer, and by registering for pre-session courses in the second summer. The doctoral program typically takes 4-6 years to complete, with 5-6 years being the most common time frame.

NOTE: Doctoral candidates must complete degree requirements no later than seven years after beginning IUP doctoral program course work. No time extensions are considered for doctoral students unless all degree requirements other than the dissertation (including the approval of the research topic and IRB, if needed) have been completed by the expiration of the seven-year time limit.

Progress to Degree Templates

What follows is an approximate template of initial coursework for both regular academic year and summers-only students. Keep in mind that the template offered below is highly flexible and adaptable to student and faculty needs, so individual progress towards the degree might vary considerably from the template.

Academic Year Students:

First Year, Fall Semester:

- ENGL 955
- 2 additional 800-level courses

First Year, Spring Semester:

- ENGL 956
- 2 additional 800-level courses

Summer Session after First Year:

- 1 800- or 900-level course
- Take Candidacy Exam

Second Year, Fall Semester:

- 2 800-level courses
- 1 900-level course

Second Year, Spring semester:

- 1 800-level course
- 1 900-level course
- 3 dissertation credits

Summer Session after Second Year:

- Foreign language exam
- Begin preparation for Comp Exam
- Additional dissertation credits

Summers-Only Students:

First Summer:

- SSI: ENGL 955
- SS1: 1 800-level course
- SS2: ENGL 956
- SS2: 1 800-level course

Second Summer:

- Pre-session: 1 Research Skills course
- SS1: 1 800-level course
- SS1: 1 900-level course
- SS2: 1 800-level course
- SS2: 1 900-level course
- May or Aug.: take Candidacy Exam

Fall Semester after Second Summer:

- 1 independent seminar

Spring Semester after Second Summer:

- 1 independent seminar

Third Summer:

- 1 800- or 900-level course
- Foreign language exam
- Begin preparation for Comp Exam

NOTE: *Once coursework is complete, progress towards the degree can follow relatively similar patterns for both academic year and summers-only students. Individual curricular plans do vary considerably as it typically takes 4-6 years to complete the degree. Very few students do it in only 4 years, and those that do so generally devote full-time to their studies, year round, without other teaching or work obligations. The following two plans represent potential and possible ways of completing work in 5 years and 6 years, respectively, but, again, individual plans vary (for consistency, each year begins with summer). Completing the degree requires considerable organization and care in planning, as well as close work with the Acting Advisor/Dissertation Director.*

Five-Year Plan

Third Year, Summer Term

Fulfill foreign language requirement by taking the exam administered by the University Testing Center: www.iup.edu/universitytesting/tests/fct/. (The Foreign Language requirement must be fulfilled before the Comprehensive Exam application can be signed and submitted. It can be taken any time prior to the third year also.)

Contact and meet with the faculty member who might serve as Acting Advisor. It is quite common for the initial contact with the potential Acting Advisor to take place during the second year, but it is not necessary until the third year. If agreeable to both faculty member and student, begin to make arrangements for two other comprehensive exam committee members, and then formulate the three area lists in consultation with those faculty. Finalize all three lists by the end of the summer, and submit signed Comprehensive Exam Application to the L&C Graduate Office. The application calls for the dates when the exam will be taken, which must be at least one semester after the application has been submitted, and more commonly two semesters later.

Third Year, Fall and Spring Semesters

Reading, studying, taking notes on all areas in preparation for the Comp Exam, consulting with committee members as appropriate. Take exam in late spring, or early in summer of fourth year.

Fourth Year, Summer Term and Fall Semester

Once the Comp Exam has been passed, work with Acting Advisor to begin drafting the dissertation proposal. Once the proposal has been approved by the Acting Advisor, it should then be submitted to the two other committee members at least **4 weeks** before the Proposal Meeting. The Proposal Meeting might be scheduled late in the summer, or in the fall. After the Proposal Meeting, revisions can be made, or the Research Topic Approval Form (RTAF) can be signed by all committee members, and the student now officially becomes ABD. Once all signatures are obtained, the Acting Advisor then becomes the Director of the Dissertation.

Fourth Year, Spring Semester

Student works closely with the Director in beginning to compose the dissertation. The RTAF requires a timeline for completion of the dissertation, so it is important that students try to adhere to that timeline. Early stages in the writing of the dissertation are always done in collaboration with the Dissertation Director prior to submitting any work to the other committee members.

Fifth Year, Summer and Fall Semesters

Continued work on dissertation. Protocol A requires that the 2/3 complete dissertation must be submitted during fall semester to meet May graduation deadlines (as explained below),

Fifth Year, Spring Semester

Complete dissertation using one of the two protocols (see pp. 32-33 below). Schedule dissertation defense at least **6 weeks** prior to the SGSR archival date (when final, edited versions of the dissertation must be submitted to the SGSR), which is typically April 15. Defenses must therefore be scheduled **prior to March 1**. Keep in mind that August and December graduation dates call for modifying the dates suggested on this template, which is based on a May graduation only.

Six-Year Plan

Third Year, Summer Semester

Fulfill foreign language requirement by taking the exam administered by the University Testing Center: www.iup.edu/universitytesting/tests/flct/. (The Foreign Language requirement must be fulfilled before the Comprehensive Exam application can be signed and submitted. It can be taken any time prior to the third year also.)

Third Year, Fall Semester

Contact and meet with the faculty member who might serve as Acting Advisor. It is quite common for the initial contact with the potential Acting Advisor to take place during the second year, but it is not necessary until the third year. If agreeable to both faculty member and student, begin to make arrangements for two other comprehensive exam committee members, and then formulate the three area lists in consultation with those faculty. Finalize all three lists, and submit signed Comprehensive Exam Application to the L&C Graduate Office. The application calls for the dates when the exam will be taken, which must be at least one semester after the application has been submitted, more typically two semesters later.

Third Year, Spring Semester

Reading, studying, taking notes on all areas in preparation for the Comp Exam, consulting with committee members as appropriate.

Fourth Year, Summer and Fall Semesters

Take Comp Exam in fall semester.

Fourth Year, Spring Semester

Once the Comp Exam has been passed, work with Acting Advisor to begin drafting the dissertation proposal. Once the proposal has been approved by the Acting Advisor, it should then be submitted to the two other committee members at least **4 weeks** before the Proposal Meeting. The Proposal Meeting might be scheduled late in the summer, or in the fall.

Fifth Year, Summer, Fall, Spring Semesters

The Proposal Meeting should be scheduled in late spring or early summer, after which revisions can be made, or the Research Topic Approval Form (RTAF) can be signed by all committee members, and the student now officially becomes ABD. Once all signatures are obtained, the Acting Advisor then becomes the Director of the Dissertation. Student works closely with the Dissertation Director in beginning to compose the dissertation. The RTAF requires a timeline for completion of the dissertation, so it is important that students try to adhere to that timeline. Early stages in the writing of the dissertation are always done in collaboration with the Dissertation Director prior to submitting any work to the other committee members.

Sixth Year, Summer and Fall Semesters

Continued work on dissertation. Protocol A requires that the 2/3 complete dissertation must be submitted during fall semester to meet May graduation deadlines.

Sixth Year, Spring Semester

Complete dissertation using one of the two protocols (see pp. 32-33 below).

Schedule dissertation defense at least **6 weeks** prior to the SGSR archival date (when final, edited versions of the dissertation must be submitted to the SGSR), which is typically April 15. Defenses must therefore be scheduled **prior to March 1**. Keep in mind that August and December graduation dates call for modifying the dates suggested on this template, which is based on a May graduation only.

General Course Descriptions

ENGL 674 *Research Trends in English*

Practical training in special methods and materials of research in English; prerequisite for Ph.D. students who have not had a similar course at the M.A. level. Should be taken early in the program, is only required if recommended by the Director of the Program, and is in addition to the 30 hours of required coursework.

ENGL 853 *Literature as a Profession*

Focusing on the practical aspects of literature as a profession, this course covers a variety of topics, including the job market, publishing, defining a field of study, writing in relevant genres, and

teaching. The purpose of this course is to provide a space in which students can engage in intensive work on the project or projects of their choice while situating that work within broader scholarly and professional communities. This course will also count toward the Research Skills requirement.

ENGL 857 *Digital Composition, Literature, and Pedagogy*

This course introduces students to the pedagogical issues at the intersection of literary studies, composition, and emerging digital technologies. Addressing history, theory, and teaching practice, the course: 1.) explores the emerging conventions of writing for digital environments, giving students practice in conceiving, composing, and producing networked texts; 2.) extends traditional skills of literary interpretation to emergent, digital genres, including both remediated/archival, print texts and contemporary, “born digital” e-literature; and 3.) familiarizes students with changes in the field, exploring exemplary projects of digital scholarship and how they can be integrated into teaching. This course will also count toward the Research Skills requirement.

ENGL 860 *Teaching College Literature*

Examines current research on teaching literature in the college classroom, and involves ongoing observation and practice of teaching strategies. Special attention is given to the impact of critical theory and to such issues as canon, race, class, and gender in specific classroom settings. This course will also count toward the Research Skills requirement.

ENGL 861 *Topics in American Literature before 1870*

Studies major figures, movements, or topics in American literature from the Colonial Period through 1870. The content of the course will be determined by the individual instructor and announced in advance.

ENGL 862 *Topics in American Literature since 1870*

Studies major topics, authors, and movements in American literature from 1870 to the present. Specific course content is chosen by the instructor and announced in advance.

ENGL 863 *Topics in British Literature before 1660*

Studies major figures, movements, or topics in British literature within the period. The specific content of the course is determined by the instructor and announced in advance.

ENGL 864 *Topics in British Literature since 1660*

Studies major figures, movements, and topics in British literature within the period 1660 to the present. Content of the course will be determined by the instructor and announced in advance.

ENGL 865 *Topics in Literature as Genre*

Examines one literary genre (such as novel, drama, or film), its development, and its current practice and theories. The course also surveys the major recent critical approaches to the genre.

ENGL 866 *Topics in Comparative Literature*

Introduces the theory and methods of comparative literary analysis. Topics include the relationships between literatures of different countries, between literary genres, and between literature and other related fields. The specific course content is chosen by the instructor and announced in advance.

ENGL 871 *Topics in Postmodern Literature*

Investigates the postmodern reaction to the modern literary tradition and the experimentation it engendered. It focuses on how postmodern critics and writers have responded to modernist manifestations of character, narrative, and theme, and it explores the critical, pedagogical, and philosophical implications and assumptions of postmodern literature and assesses its role in contemporary culture and thought.

ENGL 872 *Topics in Women's Literature*

Examines specific areas of literature by women within the entire range of historic and geographic literary production, with particular attention to women's literary traditions and feminist critical perspectives. The focus and subject matter of the course will be chosen by the faculty member and announced in advance.

ENGL 873 *Topics in American or British Minority Literature*

Examines the literature of one or more American or British minorities (for example, Native Americans, immigrants, African-Americans, Chicanos). The focus and subject matter of the course will be chosen by the faculty member and announced in advance.

ENGL 897 *Independent Seminar*

Independent Seminar is not a required part of the degree program. Students who have particular needs may take a maximum of two 3 credit courses as independent seminars as part of the 30 credit requirement. Doctoral students who show a need for independent study are advised to schedule independent seminars only after one semester or summer of full-time residence. Generally speaking, independent seminars are assigned to three faculty members during each semester, and students make arrangements with the respective faculty member whose specialty is closest to their interests. Independent seminars are intended to complement coursework, focusing on specific areas needed for the student's program that may not be available in regularly scheduled courses.

ENGL 955 *History and Theory of Criticism*

Studies the founding texts of the Western tradition in ancient Greece beginning with Plato, Aristotle, and the sophists, and places them in the historical context of significant cultural turns in literary, rhetorical, and cultural theory leading up to the present. As preparation for EN 956, this course examines key moments in the history of Western metaphysics in relation to contemporary concerns for theory, pedagogy, multiculturalism, and the changes in higher education, especially as they affect English studies.

ENGL 956 *Literary Theory for the Teacher and Scholarly Writer*

Focuses on contemporary literary and cultural theory, especially as it affects the teaching, scholarship, and curricular design of English Studies, which has undergone significant changes in recent decades. Examines contemporary theoretical approaches such as New Criticism, poststructuralism, deconstruction, reader response, Marxism, New Historicism, cultural studies, feminism, postcolonialism, gay and lesbian theory, and others with a special emphasis on practice: how theory affects the classroom, the curriculum, and the writing of professional presentations and publications.

ENGL 983 *Seminar: Literary Theory Applied to a Major American Author or Theme*

Advanced, independent work in a seminar format. The course emphasizes the production of a research paper of publishable quality and the application of theory to specific texts and to the teaching of them. Specific content for the course, a major author or specific theme in American Literature, will be chosen by the instructor.

ENGL 984 *Seminar: Literary Theory Applied to a Major British Author or Theme*

Draws on knowledge and critical skills from core courses and traditional and special literature courses for advanced, independent work. Focus is on a single major author or well-defined theme in British Literature chosen by the instructor. Each student learns to apply theory to teaching and produces a research essay suitable for submission for publication or presentation at a conference.

ENGL 985 *Seminar: Comparative Literary Theory Applied to Traditional and Special Literatures*

Explores and applies the theories and methods of comparative literature to traditional and special literatures as well as to teaching and writing about them, especially through the production of a research paper of publishable quality. Students may expect to investigate, from various critical perspectives, conflicting social and literary values. Specific course content is chosen by the instructor.

NOTE: *Specific course topics and instructors are distributed via IUP email prior to each registration period.*

CANDIDACY EXAMINATION

The doctoral degree in literature is primarily a reading degree, requiring a broad background as well as expertise in certain specific areas. The program fosters these areas of expertise, but students are responsible for strengthening their general background knowledge. Coursework alone, which may be fairly specialized, may not give students a sufficient general knowledge of a period, major authors or movements.

The Candidacy Examination assesses the student's knowledge of major authors and movements in British and American literature to determine the student's preparation for specialized and specific studies at the doctoral level. The competency expected on the candidacy exam is the general background in all fields of literature that a professional in the field would be expected to have. The Candidacy Exam should be taken after no less than 12 but no more than 18 semester hours of doctoral credit have been completed.

The Candidacy Exam consists of four exams with each two-hour exam (two exams are administered for each of two days) focused on one of the following four periods:

- A. British Literature, 700–1660
- B. British Literature, 1661–1900
- C. American Literature, Beginnings to 1900
- D. Global Literatures in English, 1901–present

For each period exam, students will be asked to answer one of two questions.

Each exam is based on one of four master lists. Each of the master lists for Periods A–D contains approximately 35–75 authors; some authors are represented by more than one text. Each list has been developed by program faculty whose expertise fits within the given periods. For Periods A–D, students will need to select 30 authors from each period; however, they will also have the option of substituting, with approval from the Program Director, 5 authors (or texts, or combination of authors and texts) of their choice in each of those four. For example, one could substitute Anne Brontë for Emily Brontë; or *Oliver Twist* for *Great Expectations*.

The selection of the 30 authors from each period should be done with considerable care. Some basic principles of balance and inclusion will be expected. For example, the 30 authors selected should be representative in some way of the full range of the historical period (i.e., not all just from, say, the last few decades), and they should reflect, wherever appropriate, an inclusion of various genres, geographies, genders, races, classes, ethnicities, and other factors—depending on the particular period. In short, the selection of the 30 authors should be theoretically informed rather than randomly drawn up on the basis of what one has already read. Students will have access to both print and electronic versions of the lists, and it is expected that students will bring to each exam a copy of the respective period list with their 30 selections (approval for any substitutions must be received from the Program Director prior to the

exam). The exams are administered 3 times every year, the Thursday and Friday of the week before classes begin for each semester and the main summer sessions (late January, May, and August).

Theory Requirement:

In addition to the period lists, there is also a “Theory List,” which is comprised of a representative sample list of potential authors, each listed under the appropriate theoretical area. This theory list is intended primarily as a suggested or representative list, so students are not obliged to refer only to those theorists listed here. The theory list is primarily intended as an aid in preparation for the exam, not as a stipulation to use only or primarily just those works on the list. The key theory requirement for the exam is that students are required to engage at least **three** different theories (or combinations of theories) of their choice. The minimum three theories requirement should be distributed through at least 3 of the 4 exams (not several theories on one exam).

More detailed information on the procedures of the exam can be obtained from the Graduate English Office. Please see especially the Candidacy Exam Instruction Sheet (which includes the full lists for the four periods) available in the Graduate English Office. Candidacy Exam workshops are also held 2-3 times per year and can be attended in person or online.

Possible results of the examination:

Each Candidacy Exam is evaluated by three graduate literature faculty members who assign grades of (3) High Pass; (2) Pass; or (1) Fail. For each exam, students receive the average of the 3 grades assigned, and they will receive written e-mail reports explaining the evaluation results and providing feedback. The results are reported as follows:

1. *Pass all four exams.* Candidacy is awarded as approved by the Director of Graduate Studies in Literature so long as any other candidacy requirements as specified by SGSR are met. In a few rare instances where a student receives grades of (3) High Pass on all four exams, they will then be awarded a “Pass with Distinction.”
2. *Partial Pass:* A student may pass 1 or more exams, but fail 1 or more exams. In these incidences, students will be required to re-take the failed exams, preferably at the next exam sitting. Candidacy status will not be awarded until all four exams have been successfully passed.
3. *Fail:* If a student fails the candidacy exams after two attempts, there is little likelihood that course work will rectify the overall deficiencies. The student is normally not permitted further coursework. The grade on the second exam is final. **Failure of the re-examination results in dismissal from the program.**

FOREIGN LANGUAGE PROFICIENCY

The Literature and Criticism doctoral program requires reading ability in a foreign language (not English) as measured by an exam designed by University Testing Services.

The Foreign Language Competency Test is administered by University Testing Services three times a year (October, February and July). Registration and more information about the test are available at <https://www.iup.edu/universitytesting/tests/flct/>.

COMPREHENSIVE EXAMS

Comprehensive Examinations and Acting Advisor

These examinations fall after the completion of the candidacy exams, course work, language requirement, research skills requirement, and before beginning the dissertation. Well prior to the time planned for the exam, the student should select three areas in which to be examined: one in literary theory and practice as applied to a general list of authors and texts, one in a broadly defined area of literature, and one in a narrowly focused field of study.

Each student is responsible for setting up a comprehensive examination committee consisting of one faculty member for each of the three areas. This is a period of crucial transition towards the dissertation. It is important, therefore, that all students select their committee members with great care, making sure that the faculty members' areas of expertise are appropriate for the exam. Most commonly, the comprehensive examination committee will subsequently become the dissertation committee, although this is not a requirement, and it is possible to make changes for the dissertation.

In the early stages of setting up the comprehensive committee, each student requests one of the committee members to serve as **Acting Advisor**. Typically, the Acting Advisor is the first faculty member a student would consult. The Acting Advisor may assist the student in selecting additional committee members, and the Acting Advisor will then serve as chair, organizer, and implementer of the actual exam. The Acting Advisor will also take over most ordinary advising duties for each student advisee, replacing the program director as the student's program advisor. The transition from Acting Advisor to Dissertation Director officially takes place later, when the student successfully defends the Dissertation Proposal and the Research Topic Approval Form (RTAF) is then signed by all members of the committee.

1. The exam in literary **theory** and practice should be based on a two-part list: theoretical texts and literary works. The theory list should focus on a generally defined approach (rather than a smattering of all kinds of theories), concentrating on relevant contemporary writing in the area but also including relevant background works from the history of criticism. Thus, for example, a student might focus on postmodernist literary theory (which would include many texts of the last twenty years, but also include work that reflects concern for problems of representation such as drawn from Plato, Kant, Nietzsche, and others). The literary list should include works from a range of historical periods and genres, each text selected for its relevance to the students' theoretical orientation. (Thus, using the postmodernist example, a student might include works by Aristophanes, Sappho, Petronius, Chaucer, Sterne, Wilde, Pynchon, Morrison, and others.) Typical exam questions here may ask the student to trace the major debates within a school of theory or to interpret one or more of the literary works in light of the chosen theoretical approach.
2. The **broad** area or category may be a traditional literary period, genre, theme, or group of writers. The general idea is to develop a list that identifies a recognizable field or disciplinary area within the profession of English studies, and it should be done broadly enough that it covers a historical

period of roughly 100 years or more. Thus, for example, if the student chooses Charles Dickens for the narrow area one might, for example, select the British Novel, 1780-1880 for the broad area.

3. The **narrow** area or category might be a particular author or a narrowly defined literary period, movement, or theme. This area often becomes the focus of the dissertation and the examiner in the narrow area often becomes the director of the dissertation, so the student should be particularly careful in selecting the examiner and the topic for this area. Most commonly, the narrow area is nested within the broad area time period.

Each area exam will be based on a reading list of 25-35 titles prepared by the student and the individual examiners and approved by the Director of Graduate Studies in Literature. The comprehensive exam reading lists should be planned so as to (1) ready the student for the more focused and intensive research needed to write the dissertation, (2) strengthen their knowledge of the content and discourse of their chosen field(s) of specialization, and (3) fit the interests and knowledge of the faculty who will serve on the committee, especially the Acting Advisor. Each of the three lists for the comprehensive exams typically includes about 25-35 primary sources; the secondary list is comprised of 10-15 additional sources. After the three areas and the examiners are chosen and the reading lists for the exams approved by all committee members and the Director of Graduate Studies in Literature, the student should obtain a comprehensive exam application, approval, and tentative scheduling form from the Director of Graduate Studies in Literature, and be sure that the completed, signed form is on file in the English Graduate Office. The Comprehensive Application Approval Form should be submitted at least one semester before the exam itself is administered.

The procedures for the comprehensive exam are that they will be e-mailed to the students by the Acting Advisor at a specified day and time, and students will have one week to compose the three exams. An oral exam will complete the process. Each of the three examiners for the comprehensives will evaluate all three written exams and then use these evaluations as preparation for the oral. The oral exam will be approximately 90 minutes.

Please see the Graduate Literature Comprehensive Examination Instructions sheet for detailed information on the exact procedures, which must be followed carefully.

Examinations will test the student's ability to recall significant features of subject matter, to know and apply critical scholarship pertinent to the topic, and to organize and articulate this critical knowledge in effective written and oral performances. If any or all of the examinations are failed, they may be taken a second time, generally no earlier than one semester and not later than one year after the first attempt. Students must be re-examined in the same area as the original examination; selection of a different area in lieu of the failed examination is not permitted. Students failing to pass all exams after two attempts are generally not permitted to continue in the program.

For more information regarding School of Graduate Studies and Research Policy on grading, see the Graduate Catalog: www.iup.edu/graduatestudies/catalog/.

DISSERTATION

The dissertation presumes control of skills developed throughout the program and shows the student's ability to bring these skills to a written performance that sustains and develops them fully. The dissertation may be initiated only after comprehensive examinations have been successfully completed.

Dissertation Committee

Upon successful completion of the comprehensive exams, the student will (if he or she has not already done so) choose a director for the dissertation who must agree to serve in that capacity. The director must be a member of the graduate faculty with expertise appropriate to the area in which the student wishes to work. Typically, the dissertation director is the person who has been serving as the Acting Advisor, although changes can be made at this stage. Under the guidance of the dissertation director, the student will prepare a proposal for research. The student will also, in consultation with the director, select a committee of two additional faculty members who must then agree to serve as readers of the dissertation.

It is possible for students to engage outside readers as dissertation committee members. Faculty members outside the Literature and Criticism program but employed at IUP must be approved for graduate teaching. Faculty members at other universities must be approved by the University Wide Graduate Committee (UWGC). The procedures for obtaining such approval are fairly simple: the student should request from the outside reader that they submit an electronic version of their recent curriculum vitae (CV), and the student should then forward the CV with the request for approval to the L&C graduate director, indicating the expertise and appropriateness of the outside reader for the student's research project. The graduate director is then responsible for submitting the request for approval to the UWGC. Students should consult with their dissertation director regarding the possibility and appropriateness of having one or more outside readers. Outside readers cannot be approved by the UWGC until the Research Topic Approval Form (RTAF) has been signed and approved by the dissertation committee. Nevertheless, outside readers can serve on comprehensive exam committees, and on dissertation proposal committees prior to their formal approval after the RTAF has been signed.

Dissertation Proposal and Research Topic Approval Form

The dissertation proposal often proves to be among the more challenging texts doctoral students will write, so they should consult closely with their Advisor before they begin. The proposal should be 20-30 pages, double-spaced. It must include a 1-2 page, single-spaced summary of the project with a timeline for completion, a statement of purpose and thesis that indicates clearly what contribution the dissertation will make to its field(s) and why that contribution matters, a rationale for the primary sources to be examined, a clear articulation of the basic theoretical orientation, a critical evaluation of the major secondary sources in the form of a literature review, a tentative chapter outline, and a bibliography, including a list of primary and secondary sources, the latter annotated to describe their subject matter, approach, and significance to the project.

Guidelines for the dissertation proposal and the dissertation, the *Thesis and Dissertation Manual*, are available from the School of Graduate Studies and Research (SGSR) online at: www.iup.edu/graduatestudies/resources-for-current-students/research/thesis-dissertation-information/.

Once the proposal is drafted and approved by the director of the dissertation committee, the proposal should be distributed to all committee members, and a dissertation proposal meeting should be scheduled. Students should expect to make revisions of the proposal following the suggestions of the committee during the proposal meeting. After this meeting (usually about 1.5 hours), if the dissertation proposal is approved by all committee members, the student should submit an electronic **Research Topic Approval Form (RTAF)** to the SGSR. Upon successful completion of the dissertation proposal approval process, a student will be considered ABD (all but dissertation).

Dissertation Reading Protocols

The Literature and Criticism Program Committee has recommended two general protocols for establishing working relationships between the student and their committee members. It is important that the committee and student clarify which option, or modification of these options, pertains:

Protocol A: When a substantial portion of the project (2/3) has been drafted, has been revised with director comments and then sent to the committee for general comments and a green light, then *committee readers should be allowed at least 4 weeks to review such a 2/3 copy, after which the student should have at least 4 weeks (or more if necessary) after receiving the 2/3 copy back from the committee to respond to any suggestions at this stage [readers should inform the director of the dissertation if they believe that significant problems or other postponements of the timeline might be necessary]; once a student has revised, a final, complete defense copy should be sent to all readers at least 4 weeks prior to a scheduled defense.*

Protocol B: The dissertation director assumes primary responsibility for guiding the student in the completion of a draft and revision of all chapters; then readers are given a complete draft to review. *Readers should receive a complete draft at least 8 weeks prior to a scheduled defense.*

Readers should let the director know if they suspect problems or believe a postponement may be in order. Any dissertation defense should be scheduled at least **6 weeks** prior to the SGSR's archival date (the date the final copy must be submitted to the SGSR for graduation). Students should expect that revisions may be requested after the defense but before the archival date for the submission of the final, approved copy.

Evaluation Outcome for Dissertation

Upon satisfactory completion of the dissertation, the student will defend the dissertation before a committee composed of the dissertation director and committee. This meeting is open to the public. The results of the defense are typically either 1) a "Pass," which means the student can make small changes and corrections, and submit the dissertation to the Graduate School by the deadline for that semester; or

2) a “Pass with Revision,” in which case the student normally makes the revisions and submits the revised dissertation to the director for final approval before submitting it to the graduate school.

Effective Fall 2017 for students admitted then or thereafter: Dissertation and thesis credits will be assigned Pass or Fail as the final evaluation outcome for the credits taken and will carry no quality points weighted towards a student’s cumulative grade point average (CGPA).

Ongoing dissertation and thesis students admitted prior to fall 2017: Dissertation and thesis credits will be assigned a letter grade as the final evaluation outcome for the credits taken and carry quality points weighted towards a student’s CGPA for the number of dissertation credits required for the program. “Extended” dissertation credits are not calculated into a student’s CGPA.

For more information, see the Graduate Catalog: www.iup.edu/graduatestudies/catalog/.

Degree Completion

The Ph.D. degree is awarded upon successful completion of all requirements as described in this Handbook.

GRADUATION

In order to graduate, the dissertation author must have completed all course requirements, passed the Candidacy and Comprehensive Exams, satisfied the Foreign Language requirement, successfully written and defended the dissertation proposal and dissertation. Additionally, doctoral students are required to register for **12 hours** of ENGL 995 Dissertation credits while working on (sometimes prior to) the dissertation. All 12 hours must be completed no later than the semester in which the student wishes to defend the dissertation and then graduate.

If the student has taken all 12 dissertation credits and is still not ready to apply for graduation, then they must register each fall and spring for 1 Extended Credit dissertation hour until graduation. (See the Continuous Graduate Registration for Dissertation and Thesis policy on page 41)

Students must complete all requirements and apply for graduation at www.iup.edu/ursa according to the deadlines set and announced by the SGSR.

LITERATURE AND CRITICISM DOCTORAL PROGRAM AWARDS

The Literature and Criticism Program makes several awards at the end of every spring semester as a way of honoring the outstanding achievements of our graduate students. The number and distribution of the awards will be decided by the Awards Committee on an annual basis. The awards are as follows:

Excellence in Teaching Award

Award description: This award honors one student per year for excellence in undergraduate instruction in literature and/or composition at IUP. The award is intended for students who are currently enrolled in the doctoral program in Literature and Criticism and who also teach in the IUP English Department as either a Temporary Faculty member or a second-year Teaching Associate. All candidates must have evaluations by faculty observers on file.

Nomination process: Graduate faculty members may nominate a Temporary Faculty member/graduate student or second-year T.A. for this award by submitting a nomination form to the Awards Committee. Nominated students must then provide a packet containing student evaluations, syllabi and other course materials, classroom observation reports, and a statement of teaching philosophy to the Awards Committee. The Awards Committee will review these materials, rank the nominees, and select a winner.

Outstanding Dissertation Award

Award description: This award honors the outstanding (completed and successfully defended) dissertation in the Literature and Criticism Ph.D. program for each academic year. To be eligible, the dissertation must have successfully defended by April 15 of the year in which the award will be given.

Nomination process: Dissertation committee chairs may nominate a student for this award by submitting a completed nomination form, a dissertation abstract, table of contents, and sample chapter or section to the Awards Committee. The Awards Committee will review these materials, evaluate the quality of the work, rank the nominees, and select a winner.

Scholarly Excellence Awards (2 awards)

Award description: For both M.A. and Ph.D. students currently enrolled in the literature programs, this award honors a single significant scholarly production published or presented in the past two years.

Award A, M.A. Scholarly Excellence Award: To be awarded for work done by a currently enrolled IUP M.A. student.

Award B, Doctoral Scholarly Excellence Award: To be awarded for work done by a currently enrolled IUP Ph.D. student.

Nomination process: Graduate faculty members may nominate a scholarly work for either category by submitting a completed nomination form to the Awards Committee. Nominated students must then provide a copy of the nominated work. The Awards Committee will review these materials, evaluate the quality of the work, rank the nominees, and select a winner.

Service and Citizenship Award

Award description: This award honors positive, voluntary contributions made by a graduate student to the graduate programs, the English department, the university, and/or the greater Indiana community. The award is intended to recognize the importance of work that graduate students perform outside the classroom to improve quality of life and education for all graduate and undergraduate students at IUP. Such service must go beyond the student's duties and responsibilities related to participation in a class, a thesis or dissertation, a graduate assistantship, or any other type of paid employment.

Nomination process: Graduate faculty members may nominate a student for this award by submitting a completed nomination form to the Awards Committee. Nominated students must then provide a vitae and a personal statement outlining their service work. A sub-committee consisting of three members will review these materials. The Awards Committee will review these materials, rank the nominees, and select a winner.

University Policy and Procedure

University policy is the baseline policy. Programs may have policy that is more stringent than the University baseline policy; however, not less stringent than the University baseline policy. For questions regarding this statement, please contact Program Director, Dr. Veronica Watson, or the School of Graduate Studies and Research.

Academic Calendar

View the IUP Academic Calendar: www.iup.edu/news-events/calendar/academic/

Academic Year

The university follows a semester plan. Fall courses usually begin in late August and end in early December. The Spring semester begins around the third week of January and ends in early May. Maximum enrollment per fall or spring semester is 9 credits.

Summer Sessions

The full summer schedule usually begins during the first week in June and ends early to mid-August. We offer two 5-week sessions (early June to early July, and early July to early August); students may enroll for a maximum enrollment of 2 courses (6 S.H.) per session. There are up to 2 additional 1-week, intensive Pre-Sessions in May, before the first 5-week session. Pre-session courses are always Research Skills courses. Maximum total enrollment for summer, including Pre-sessions, is limited to 15 credits.

The *Graduate Literature and Criticism Program Newsletter* is published each fall semester. The *Newsletter* is also available in pdf format through our website: www.iup.edu/lit-crit. Course offerings and schedules are available to all students on the website. The Graduate Literature and Criticism Program maintains a listserv for all students and faculty in the program; if for any reason you are not receiving emails from phd-lit@iup.edu, please let the Program Secretary know so that she can add your name to the list. To facilitate communication, students should also update their current addresses at both the School of Graduate Studies and Research and the Registrar's Office if change occurs after application for admission.

Academic Grade Appeal Policy

For Information regarding the Grade Appeal policy, view the Graduate Catalog: www.iup.edu/graduatestudies/catalog/

Academic Integrity

For more information, view the Graduate Catalog: www.iup.edu/graduatestudies/catalog/
The Source: A Student Policy Guide: www.iup.edu/studentconduct/thefsource/

Academic Status and Satisfactory Academic Progress

For more information, view the Graduate Catalog: www.iup.edu/graduatestudies/catalog/

Affirmative Action

Indiana University of Pennsylvania is committed to providing leadership in taking affirmative action to attain equal educational and employment rights for all persons, without regard to race, religion, national origin, ancestry, sex, physical handicap, or affectional or lifestyle orientation. This policy is placed in this document in accordance with state and federal laws including Titles VI and VII of the Civil Rights Act of 1964, Title IX of the Educational Amendments of 1972, Sections 503 and 504 of the Rehabilitation Act of 1973 as well as federal and state executive orders. This policy extends to disabled veterans and veterans of the Vietnam era. Please direct inquiries concerning equal opportunity to: Office of the Provost, 205 Sutton Hall, 1011 South Drive, IUP, Indiana, PA 15705-1046 U.S.A. (See: www.iup.edu/page.aspx?id=9933)

The university will take affirmative action to ensure the implementation of this policy in employment and admissions. This policy and the obligation to provide equal opportunity include the following commitment:

1. To recruit, hire, train, and promote persons for all job classifications and to admit and educate students without regard to race, color, sex, religion, national origin, sexual orientation, age, disability, or veterans' status.
2. To base decisions on selection, employment practices, employee utilization, job training, career mobility, promotion, program operation, and services provided in observance of the principles of equal employment opportunity and affirmative action.
3. To assure that all other personnel actions, such as compensation, benefits, transfers, furloughs, returns from furlough, agency-sponsored training, educational benefits, tuition assistance, social and recreational programs, etc., are administered in keeping with the policy, strategies, objectives, goals, and timetables of the Equal Opportunity Act and the Affirmative Action Plan of the university.
4. To create and maintain a workplace and educational climate that is free from discrimination and harassment, including sexual harassment, of any employee or student.
5. To make every effort to increase employment and educational opportunities for qualified disabled applicants and employees with disabilities.
6. To assure that in offering employment or promotion to persons with disabilities, no reduction in compensation would result because of disability income or other benefits.
7. To assure that reasonable accommodations will be made for the physical disabilities of an applicant or student.

As an equal opportunity/affirmative action institution, the IUP Affirmative Action Plan is applicable to employees/enrollees of Indiana University of Pennsylvania under provisions of federal and state laws including Titles VI and VII of the Civil Rights Act of 1964, Title IX of the Educational Amendments of 1972, Sections 503 and 504 of the Rehabilitation Act of 1973, the Americans with Disabilities Act of 1990, and the Civil Rights Act of 1991, as well as all federal and state executive orders. This policy extends to disabled veterans and veterans of the Vietnam era.

The IUP Affirmative Action Plan supersedes the Affirmative Action Plan of 1995-96; the 1983 IUP Plan; the August 8, 1975, Affirmative Action Plan adopted by the Board of Trustees; and the March 31, 1982, Affirmative Action Plan submitted to the U.S. Office for Civil Rights.

Responsibility for the implementation of the IUP Affirmative Action Plan has been assigned to the associate vice president for Human Resources.

Students with suggestions problems, or complaints should contact the Office of the Vice President for Student Affairs, 215 Sutton Hall, by calling (724) 357-4040.

Students with inquiries regarding accommodations should contact the 504 coordinator/ADA Student Concerns, 106 Pratt Hall, or by calling (724) 357-4067.

Specific inquiries regarding Title IX should be directed to the Office of the Vice President for Student Affairs, 215 Sutton Hall or by calling (724) 357-4040.

Bereavement-Related Class Absences

For Information regarding the Bereavement-Related Class Absences policy, view the Graduate Catalog: www.iup.edu/graduatestudies/catalog/

Continuous Graduate Registration for Dissertation and Thesis

***Note: Admission effective fall 2017 and after:** Masters thesis, MFA thesis and Doctoral dissertation students beginning the program fall 2017 and thereafter, must adhere to the following Continuous Graduate Registration policy for Dissertation and Thesis.

*Following completion of course work, including internship or practicum; (excluding comprehensive exam or qualifiers) **all** doctoral and masters thesis students must be continuously enrolled for at least one credit of dissertation or thesis each semester (Fall and Spring) annually, through the graduation of the student or until the time limit is exceeded. There is no separation between completions of course work, internship or practicum and initiation of dissertation or thesis credit registration.*

Once the student has registered for the number of dissertation credits required by the L&C Doctoral program of study (twelve), she or he must register for one dissertation or one thesis credit each semester (Fall and Spring) annually through the graduation of the student or until the time limit is exceeded (See Time Limitation Policy for doctoral students). For this period, the student will be considered a full-time doctoral student.

All dissertation and thesis credits will be pass/fail credits. Students must complete the minimum number of dissertation credits required by the L&C Doctoral program, but may take additional dissertation or thesis credits as is necessary to comply with the Continuous Graduate Registration for Dissertation and Thesis policy.

Until the dissertation is successfully defended, a grade of "R" will be assigned to each registered credit. Upon successful completion of the dissertation or thesis, the grade assigned by the dissertation or thesis director will apply to all registered dissertation credits. Students must pay tuition and mandatory university fees for all credits (equal to the part-time mandatory fees), and may choose to pay the Wellness Fee.

***Note: Admissions prior to fall 2017:** doctoral dissertation students beginning the program “prior” to fall 2017 will follow the former Continuous Dissertation and Extended Credit Registration policy which applies to doctoral students only.

Following completion of all course, language, and skill requirements and of the comprehensive examination requirement where applicable, doctoral students must enroll for at least one credit of dissertation or thesis each semester (Fall/ Spring).

Once the student has registered for the number of dissertation credits required by the L&C Doctoral Program of study (twelve), she or he must register for one extended credit each semester (Fall and Spring) annually through the graduation of the student or until the time limit is exceeded (See Time Limitation Policy for doctoral or master’s students). For this period, the student will be considered a full-time doctoral student.

Until the dissertation or thesis is successfully defended, a grade of “R” will be assigned to each registered credit. Upon successful completion of the dissertation, the grade assigned by the dissertation director will apply to all registered dissertation or thesis credits, including the extended credits. Students must pay tuition and mandatory university fees for all credits (equal to the part-time mandatory fees), and may choose to pay the Wellness Fee.

Grades earned for dissertation and thesis credits will remain part of the cumulative grade calculation; however, grades posted for extended credit registration will be excluded from the cumulative grade calculation.

Note: *The Continuous Dissertation policy has been in place since 1990. Students failing to register as directed by this policy will be registered by their program coordinator and billed accordingly. If it is the doctoral student’s intent to “quit” the program, he/ she should schedule an appointment with the graduate coordinator as soon as possible to avoid any further registration and subsequent assessment.*

For more information regarding School of Graduate Studies and Research policy on registration, view the Graduate Catalog: www.iup.edu/graduatestudies/catalog/

Access forms processed through the School of Graduate Studies and Research, click on *Current Students*: <http://www.iup.edu/graduatestudies/>

Graduate Fresh Start Policy

A graduate student who has been separated from the university as a result of academic dismissal, including time-to-degree dismissal, may only apply for readmission to the University if the student has been separated from the university, for a minimum of two calendar years (24 consecutive months) from the date of dismissal. The request to be considered for readmission to the University must be into a graduate program, and readmission to the program from which the student was dismissed may not be sought. A student dismissed as a result of an academic integrity violation is barred from utilizing the Graduate Fresh Start Policy to request readmission.

Conditions for a Graduate Fresh Start Application

A graduate student may apply for a Graduate Fresh Start only if he/she meets all of the following conditions:

- he/she was academically dismissed, including time-to-degree dismissal from an IUP graduate program;
- he/she has been separated from the university for a minimum of two calendar years (24 consecutive months);
- he/she applies for readmission consideration to a graduate program at IUP, excluding the program from which the student was academically dismissed.

The graduate student must apply to the desired program through the standard Admissions process. Having reviewed the prior and intervening factors for evidence of potential for improved academic success, the program coordinator, after departmental review, may recommend to the Dean of Graduate Studies and Research that the student be readmitted to the University and admitted to the program. The Dean's decision is final and is not subject to appeal.

Conditions for a Graduate Fresh Start Record

All credits and grades for IUP course work taken before readmission under this Graduate Fresh Start Policy shall remain on the transcript. Upon readmission, a new cumulative (GPA) is established based on credits and grades earned from the date of readmission. Individuals may seek readmission to the University through the provisions of this policy only once.

Prior Record

The student's graduate record will be identified as a Graduate Fresh Start. No graduate credits earned from the program in which the student was dismissed are permitted to be transferred to the Graduate Fresh Start sought degree. Any other transfer credits must meet the IUP Transfer Credit Policy.

Students seeking a degree under the Graduate Fresh Start are not permitted to repeat a previously taken course from the program in which the student was dismissed and have it count towards improving the previous CGPA that was prior to readmission. Any course repeat(s) will be counted as a course taken under the Graduate Fresh Start and applied solely to the new degree sought and new cumulative GPA.

Academic Standards

A student who is readmitted under the provisions of the Graduate Fresh Start Policy shall be required to meet current degree requirements. He/she shall be academically reviewed under the policies published in the academic catalog at the time of re-matriculation. Students readmitted to the University under this policy and who were dismissed initially by exceeded time-to-degree requirements may not be granted extensions of time-to-degree requirements.

Graduate Residency Requirement Policy

The Residency Requirement may be satisfied in either of two ways:

1. **Academic Year or Semester-Plus-Summer:** This requirement may be fulfilled by enrolling for a minimum of nine credits for each of three consecutive semesters or for two semesters and a full summer (12 credits), provided there is no interruption.
2. **Summers Only:** This requirement may be fulfilled by enrolling for a minimum of nine credits for each of two consecutive summers and six credit hours during the intervening academic year; or by enrolling for twelve credits during each of two consecutive summers.

Please Note: The summers-only option for fulfilling the residency requirement is our commitment to serving professionals who are employed. This commitment means that course offerings are arranged to accommodate teaching schedules of secondary, as well as two-year and four-year college teachers. With this flexibility of scheduling, graduate students can pursue their studies without interrupting their careers, or they can take advantage of sabbaticals for concentrated and rapid progress toward the degree.

Program Level Exams Appeal Policy

Appeals for Program Level Exams such as, candidacy, comprehensive, or qualifying examinations, are made to the Dean of the School of Graduate Studies and Research (SGSR) based on policy and/or procedural violations. The appeal can be based only on policy and/or procedural violations; and not simply on the outcome of the examination. Procedural violations would be cases in which the program / department failed to follow program/ department and/ or University policies and/ or procedures relating to the administration and/ or evaluation of the exam.

*The appeal must be made in writing to the Dean of the School of Graduate Studies and Research. Documentation of the policy(ies)/procedures in question must be provided, along with a detailed description of the alleged violation(s). All evidence supporting the alleged violation should also be provided. The student must submit the written appeal to the Dean of the SGSR within **30** days of receipt of the outcome of the examination.*

*Upon receipt of the written appeal to the Dean of the SGSR, the Dean will conduct an investigation of the allegation, review the documentation and render a final decision **which completes the appeal process. The final decision rendered by the Dean of the SGSR may not be appealed.***

If it is found that policy/ and/ or procedure has been violated, the Dean of the SGSR will instruct the program/ department to allow the student to retake the exam, fully adhering to policy and procedures. In the event of a finding in support of the student allegation, the reexamination may not be counted as one of the attempts permitted under the University or Department's Reexamination Policy.

Reexamination Policy: Candidacy/Comprehensive Examination

No student is permitted a “third” examination without a recommendation to that effect from the degree program’s sponsoring department per their adopted written procedures and the approval of the School of Graduate Studies and Research Dean (or designee). Exceptions to this policy for programs can be made only with the approval of the School of Graduate Studies and Research.

Registration

<http://www.iup.edu/registrar/students/registration/>

For more information regarding registration and tuition billing, please contact the Office of the Bursar: www.iup.edu/bursar/

Social Equity

The Office of Social Equity: www.iup.edu/social-equity/

For more information regarding University policy, view the Graduate Catalog: www.iup.edu/graduatestudies/catalog/

Student Conduct

Policies from the Office of Student Conduct: www.iup.edu/studentconduct/policies/
(IUP Email Communication Policy, Student Behavior Regulations, The Source, Student Rights and Responsibilities, etc.)

Time Limitations

Doctoral candidates must complete degree requirements no later than seven years after beginning IUP doctoral program course work. No time extensions are considered for doctoral students unless all degree requirements other than the dissertation (including the approval of the research topic and IRB, if needed) have been completed by the expiration of the seven-year time limit.

For more information regarding School of Graduate Studies and Research policy on registration, view the Graduate Catalog: www.iup.edu/graduatestudies/catalog/

Seven-Year Timeline Extensions

The seven-year limit begins in the semester in which you take your first course in the doctoral program. As a basic rule, the seven-year timeline is not to be extended. Only under exceptional circumstances will the SGSR grant an extension. Official documentation of the reason for the extension may be required. In general, extension requests will be considered only under these conditions: (1) The request has been submitted before the seven-year deadline is reached, and, (2) the Research Topic Approval Form is on file. A student may contact the L&C Program Director prior to their seven-year time expiration limit if exceptional circumstances require the student to be considered for an extension. All requests for extensions should be initiated by contact with the Program Director. Extensions are discouraged, rare, and never automatically granted.

No Leaves of Absence

Completing the dissertation and degree requires steady and regular progress. The seven-year time limit for completing the program is designed to ensure that students finish the Ph.D. in a timely manner. Our history shows that students deviating from this time line and students not making steady progress are mostly unsuccessful in earning their degree. Therefore, leaves of absence or suspensions of work are not permitted. Students must maintain continuous enrollment.

Time-to-Degree Doctoral Dismissal Appeal Policy

A student dismissed from a program because of time-to-degree expiration (see Time Limitations policy) can appeal the decision to the Dean of the School of Graduate Studies and Research (SGSR), based on policy and/or procedural violations. The appeal can be based only on policy/procedural violations.

*The appeal must be made in writing to the Dean of the School of Graduate Studies and Research. Documentation of the policy(ies)/procedures in question must be provided, along with a detailed description of the alleged violation(s). All evidence supporting the alleged violation should also be provided. The student must submit the written appeal to the Dean of the SGSR **within 30 days** of receipt of the dismissal letter.*

*Upon receipt of the written appeal to the Dean of the SGSR will conduct an investigation of the allegation, review the documentation and render a final decision **which completes the appeal process. The final decision rendered by the Dean of the SGSR may not be appealed.***

If it is found that policy/ and/or procedure has been violated, the Dean of the SGSR will rescind the dismissal.

Doctoral candidate time limitation (see Time Limitations policy) may be extended through student petition. The program coordinator on behalf of the student, no later than the first day of the month of the student's time-to-degree expiration date, makes the request to the Dean (or designee) of the SGSR. The request must include justification for the extension. Official documentation will be required to justify the requests for the extension and amount of time by the Dean (or designee) of the SGSR to support the request.

No time extensions are considered for doctoral students unless all degree requirements other than dissertation (including the approval of the research topic and IRB, if needed) have been completed by the expiration of the seven-year time limit (see Time Limitations policy).

Withdrawing from the Program

Our goal for the Graduate Studies in Literature and Criticism is to provide you with a high quality education to help you successfully earn your Ph.D. in English. Unfortunately, despite everyone's best efforts, some students are unable to complete all of the degree requirements. While this is regrettable, we hope all students benefit from whatever time they spend in our program. Students at any stage wishing to withdraw from the L&C Program should send formal notification to the L&C Program Director. Students who withdraw will not be considered for re-admission.

Dismissals

Regrettably, sometimes students must be inactivated from the L&C Program. Reasons may include, but are not limited to: academic misconduct, failing the Candidacy or Comprehensive Examinations, lack of consistent progress towards the degree, failing the dissertation defense, or not maintaining continuous enrollment. Students inactivated from the program will not be

considered for re-admission.

Title IX Reporting Requirement

For more information regarding Title IX Reporting Requirement policy, view the Graduate Catalog: www.iup.edu/graduatestudies/catalog/

No Transfer of Credits (Effective fall 2010) Policy

The IUP Doctoral Program in Literature and Criticism does not accept transfer credit. This program-specific policy differs from the general policy maintained by the School of Graduate Studies and Research, and the SGSR recognizes such difference as legitimate.

For more information regarding School of Graduate Studies and Research general policy on transfer credits, view the Graduate Catalog: www.iup.edu/graduatestudies/catalog/

Research

Applied Research Lab: www.iup.edu/arlab/

For more information, visit the website of the School of Graduate Studies and Research, click on *Research*: www.iup.edu/graduatestudies/

Student Rights and Responsibilities

For more information regarding student rights and responsibilities, view the Graduate Catalog: www.iup.edu/graduatestudies/catalog/

APPENDIX:
LITERATURE AND CRITICISM DISSERTATIONS, 2008-2019

- Abu Odeh, Tayseer Y. 2016. Exile, Counterpoint and Late Style in the Work of Edward Said, Mahmoud Darwish, and Nuruddin Farah. *Director: Dr. Susan Comfort*
- Achenbach, Pamela 2018. The Doctor, or the Hero of the Millennials: A Generational Study of the Relationship Between Doctor Who and Its Audiences. *Director: Thomas Slater*
- Aiken, Elizabeth 2014. Capitalizing on Appalachia: Resisting Colonization and Exploitation in the Works of Ron Rash and Fred Chappell. *Director: Dr. James Cabalan*
- Alatrash, Muhammad 2018. The Debt of Unconscious: Variant Manifestation of Debt and Consequences in the Post-Colonial Global South Narratives. *Director: Susan Comfort*
- Al Ibia, Salim. 2013. Beyond the Secular and the Religious: Forgiveness in Early Modern Drama. *Director: Dr. Christopher Orchard*
- Al-Badarneh, Abdullah. 2012. Female Oppression & Aspiration in Selected Nineteenth Century Novels by Elizabeth Gaskell, Charlotte Bronte, Harriet Beecher Stowe, and Elizabeth Stuart Phelps. *Director: Dr. Christopher Orchard*
- Al-Dagamseh, Abdullah. 2012. Geopolitical Fractures: Ideological Critique of Global Neoliberal Capitalism in World Bank Literature. *Director: Dr. David Downing*
- Al-Doghmi, Nancy 2013. "I Am a New Breed. A Rebel": Defying Hegemonic Identity Constructions in Contemporary Arab-American Women Writers. *Director: Dr. Susan Comfort*
- Aldowkat, Issam 2018. Literary Orientalism: East-West Literary and Intellectual Interactions in Selected Texts from Late Eighteenth- and Early-to-Mid Nineteenth-Century English Literature. *Director: Dr. Michael Williamson.*
- Aldukhayil, Zakarya 2018. Dialectics of Resistance: Arab Intellectuals Confronting Nationalism and Universalism. *Director: Susan Comfort.*
- Alghofaili, Sultan 2018. The World of Post-9/11: Neo-Orientalism, Islamophobia, and the Crises of Religious Identity. *Director: Christopher Orchard.*
- Alguzo, Nouh. 2012. "Religion but a childish toy": Atheism and Cynicism in the Life and Drama of Christopher Marlowe. *Director: Dr. Christopher Orchard*
- Alhawamdeh, Hussein. 2011. Tolerance in Depiction of the Muslim Orient in Restoration Drama. *Director: Dr. Ronald Shafer*
- Aliff, Angela. 2015. Writing for Certainty: Women's Reformist Exegesis in Early Modern England. *Director: Dr. Chris Orchard*

- Al-Jarrah, Hamzeh A. 2017. The Identity Question in Black Existential Drama and Its Existential Manifestations. *Director: Dr. Mike Sell*
- Alkhalifah, Ziyad 2018. Responding to 'Terror in America's Global Literature, Film and the Media Narrative After the 9/11 Attacks. *Director: Christopher Orchard*
- Almawaja, Motasim. 2010. Environmentalism, Modernity, Capitalism, and Cultural Hegemony in Six Contemporary Authors. *Director: Dr. James Cabalan*
- Almenia, Menia. 2017. Behind the Violence: Hegemony, Resistance and the World-System in Third World Postcolonial Literature. *Director: Dr. Susan Comfort*
- Almostafa, Mohammad. 2012. Challenging State, Religious, and Gender Violence in Seven Contemporary Arab American Writers. *Director: Dr. Lingyan Yang*
- Alnwairan, Met Eb. 2017. Representations of Muslims on the English Restoration Stage. *Director: Dr. Chris Orchard*
- AlQutami, Mais. 2009. Feminist Resistance in Contemporary American Women Writers of Color: Unsettling Images of the Veil and the House in Western Culture. *Director: Dr. Susan Comfort*
- Alreshoud, Aishah 2019. Gender Identities and Self Representations in Post 9/11 Global Arab and Muslim Women's Literature. *Director: Dr. Lingyan Yang*
- Al-Sarrani, Abeer. 2011. Challenges of Cross-Cultural Translation of American Literary Works into Arabic: Harriet Beecher Stowe's Uncle Tom's Cabin as a Case Study. *Director: Dr. Karen Dandurand*
- Al-Shara'h, Mais 2018. Documenting Gender Equity in Renaissance Anthologies: A Study of the Contemporary Anthologization of Early Modern Women Authors. *Director: Christopher Kuipers*
- Al-Shraah, Bassam. 2011. "Tis Pity to be Caesar": Postcolonial Intimations in Shakespeare's Selected Plays. *Director: Dr. Ronald Shafer*
- Al-Shraah, Sameer. 2014. Negotiating Ethnic and American identities in American Multiethnic Drama. *Dr. Lingyan Yang*
- Altomare, Francis. 2013. A Calculus of Fire: Strange Loops and Autopoietic Consciousness in Selected Twentieth-Century Fiction from Joyce to Philip K. Dick—A Cognitive Poetic Approach. *Director: Dr. James Cabalan*
- Andermatt, Andrew. 2011. Writing for Their Lives: A Toxic Discourse of Contaminated Hometown Communities in Selected U.S. Ecocatastrophe Prose, 1970-Present. *Director: Dr. James Cabalan*
- Applegate House, Renae. 2008. Trinity of Consciousness: Body, Mind, Soul, and Female Identity in the Novels of Gail Godwin. *Director: Dr. Ronald Emerick*

- Ayres, Matthew. 2015. *But Where Can We Draw Water?: Ideology, Myth, and Legend in Twentieth-Century Irish Literature*. Director: *Dr. Lingyan Yang*
- Azizi, Ibrahim. 2015. *Postmodern Tendencies in Contemporary Arab American Novel*. Director: *Dr. Lingyan Yang*
- Babcock, Matthew. 2009. *Private Fire: Robert Francis's Eco-poetry and Prose*. Director: *Dr. James Cabalan*
- Bailey, Aishia D. 2008. *Speaking Through Stereotypes: A Comparative Study of Black Women's Performance Styles in Selected American Films*. Director: *Dr. Thomas Slater*
- Baker, Alyce. 2009. *The Presence, Roles and Functions of the Grotesque in Toni Morrison's Novels*. Director: *Dr. Ronald Emerick*
- Banks, Michelle E. 2015. *The Unsung Feminist Heroine, Jessie Fauset: Liberator, Educator and Female Emancipator*. Director: *Dr. Lingyan Yang*
- Banisalamah, Ahmed. 2010. *"A Lass Unparalleled": The Scriptural Underpinnings of Women in Selected Shakespearean Plays*. Director: *Dr. Ronald Shafer*
- Barker, Jamie. 2012. *Learning to Listen: An examination of trauma in 20th century American poetry*. Director: *Dr. Mike Sell*
- Baumgartner, Brad D. 2015. *Weird Mysticism: Philosophical Horror and the Logic of Negation in Georges Bataille, E.M. Cioran, and Thomas Ligotti*. Director: *Dr. Mike Sell*
- Begley, Joshua. 2014. *Playing with Swords and Rayguns: A Grand Unified Theory of the Reception and Adaptation of Fantasy Genres*. Director: *Dr. Christopher Kuipers*
- Bell, Stephen. 2014. *"The past is a country from which we have all emigrated": Reconciling Migrancy with Memory in the Works of Salman Rushdie*. Director: *Dr. Lingyan Yang*
- Benigni, Amanda. 2015. *Rereading, Rewriting, and Re-recovering the Literacy Legacy of Susan Warner*. Director: *Dr. Todd Thompson*
- Bertonazzi, Judy. 2013. *Feminist Transformative Aesthetics in Three North American U.S. Novels*. Director: *Dr. Veronica Watson*
- Bodenschatz, Maria E. 2015. *Domestic Violence in Nineteenth-Century British and American Women's Literature*. Director: *Dr. Todd Thompson*
- Bourne, Ashley. 2013. *Postcolonial Ecocriticism in eighteenth and nineteenth century American Literature*. Director: *Dr. James Cabalan*
- Cappelli, Mary L. 2013. *Gathering Wombs: An Interdisciplinary Approach to Decolonizing the Female Body in the Works of Mahasweta Devi, Margaret Randall, and Bessie Head*. Director: *Dr. Susan Comfort*

- Carlisle, Anthony. 2009. *The Black Press and the Shaping of Protest in African American Literature, 1840-1935*. Director: Dr. Veronica Watson
- Carswell, Sean. 2012. *Political Resistance in the Novels of Thomas Pynchon*. Director: Dr. David Downing
- Carvalho, Edward. 2011. "To Cheer up Slaves and Horrify Desports": Martin Espada and the Language of Political Possibility. Director: Dr. David Downing
- Chanoine, Cara 2019. *Poetry, Points, and Performance: Expanding the Scope of Slam Poetry Analysis*. Director: Kenneth Sherwood
- Chen, Wan-li. 2011. *Postcolonial Moments in Language Politics: Global Drama and Intercultural Performance*. Director: Dr. Mike Sell
- Choo, Jae-uk. 2014. *Uneasy Hybridity: the Nature and Culture of Science, and its Bioethical Implications in Select Victorian Fiction*. Director: Dr. Christopher Orchard
- Chwala, Gregory Luke. 2017. *Toward a Decolonial Queer Ecology: Reparative Reading of Gothic and Speculative Fiction*. Director: Dr. Susan Comfort
- Clough, William. 2012. *Engaging Joycean and Post-Joycean Experimental Novels: Methods of Approaching Experimental Texts*. Director: Dr. James Cabalan
- Colton, Adam. 2017. *Rethinking the LMS: Game Design, Collaborative Learning, and the Literary Guild*. Director: Dr. Ken Sherwood
- Cox, Margaret. 2016. *Caribbean "Islands of the Mind": Reshaping the Ocularity of the Self*. Director: Dr. Lingyan Yang
- Crawford, Meriah. 2014. *It's Not What You Think: How Second-Person Narration Functions in Literature*. Director: Dr. Tanya Heflin
- Davis, Mary Elizabeth. 2010. *On Advertising's Terms: The Weak Critiques of Consumer Capitalism in *Player Piano*, *Fahrenheit 451*, and *The Space Merchants**. Director: Dr. Ronald Emerick
- Davis, Sarah E. 2015. *A New Model for Reading Adaption: The Textus, in a Case Study of Adaption of The Great Gatsby*. Director: Dr. Chris Kuipers
- Dean, John E. 2008. *Travel to Identity in the Mid-Nineteenth-to-Mid-Twentieth-Century Contact Zone of New Mexico: Knowledge Claim Tests and Platonic Quests*. Director: Dr. Ronald Emerick
- Delcoco-Fridley, Lea. 2011. *Motherhood: The Plight of the Non-Traditional Mother in Contemporary Multi-Ethnic American Women's Literature*. Director: Dr. Cheryl Wilson
- Denison, Sheri. 2009. *Walking Through the Shadows: Ruins, Reflections, and Resistance in the Postcolonial Gothic Novel*. Director: Dr. Lingyan Yang

- DeVido, Brett. 2012. From Utopian Dreams to 20th Century Dystopian Nightmares: Modern Fears of the World State and Big Brother in Huxley, Orwell, and Burgess. *Director: Dr. James Cabalan*
- Dickey, William. 2010. Beyond the Gaze: Post-Foucauldian Surveillance in Fictive Works. *Director: Dr. Christopher Orchard*
- Dories, Jeffrey. 2010. An Ecocritical Examination of British Romantic Natural History Writing: The Literature of a Changing World. *Director: Dr. David Downing*
- Dunn, Carly. 2014. The Novels of Deirdre Madden. *Director: Dr. James Cabalan*
- Englehart, Claire. 2015. Trapped like a Trap in a Trap: Subversive Fiction of the Twenties and Thirties-Dorothy Parker's Outrage at the Failure of Advancement Toward Gender and Social Equality. *Director: Dr. Thomas Slater*
- Faktorovich, Anna. 2011. The Rebellion Novel Genre in 19th Century British Literature. *Director: Dr. Christopher Orchard*
- Ficalora, Dominique. 2015. Beyond Visible Cities: Avant-Garde Actions & The Materialized Word in 21st Century New York. *Director: Dr. Mike Sell*
- Fitzpatrick, Theresa 2019. Hyperrealities and Inverted Fakes: Purposes of the Otherworld Journey in Sir Gawain and the Green Knight, Alice in Wonderland, and American Gods. *Director Dr. Christopher Orchard*
- Frances (Gallihier), Debra. 2012. Shakespeare's Gardens and Nature Settings: Landscapes of the Reformation's Spiritual Individual. *Director: Dr. Ronald Shafer*
- Freiz, Ihab. 2011. Narratives of Old Era in the Contemporary African American Fiction of Toni Morrison and Ernest J. Gaines. *Director: Dr. Ronald Emerick*
- Fujino, Koichi. 2015. Social Combination: Teaching Two Fa(u)lkners and Digital Literacy. *Director: Dr. Ken Sherwood*
- Gainer, Mary. 2012. Invoking the Poet-as Seer: Proverbs and Maxims and Survival Strategies in Old English Poetry and Contemporary Dystopian Writing. *Director: Dr. Gail Berlin*
- Galm, Brandon 2018. Defining Post-Katrina Literature: Hurricane Katrina and Experiences of Disaster, Race, and Environment. *Director: Dr. Mike Sell*
- Galm, Julia 2019. Hyperprint: Exploring Modern Digital Ambivalence Through Mainstream Print Fiction. *Director: Dr. Kenneth Sherwood*
- Gibson, Charity. 2017. A Critical Literary Critique of the Normalization of White Motherhood and Mothering. *Director: Dr. Veronica Watson*

- Gleason, Kevin 2018. Traumatized Masculinity: Men and Boys in the Works of Tobias Wolff. *Director: Lingyan Yang*
- Gordon, Kelley. 2009. The Nineteenth-Century Woman as Letter Writer: Epistolary Concerns and Practices in Britain and America, 1840-1900. *Director: Dr. Karen Dandurand*
- Grimes, Jessica 2019. Imagination as a Counterhegemonic Epistemology in Postcolonial Women's Texts. *Director: Liangyan Yang*
- Guydish, Erin M. 2016. Fabulous Ordinarity & Self-Making: The Other Side of Usonian Identities. *Director: Dr. Todd Thompson*
- Hagenrater, Amy. 2012. Men Who Mother and Women Who Won't: Giving Birth to a New Maternity. *Director: Dr. Ronald Emerick*
- Hanna, William. 2012. From Idyllic Spaces to Urban Landscapes: Contemporary American Eco-poetics and the Composition of Place. *Director: Dr. Kenneth Sherwood*
- Heckmann (Turnbull), Gwendolyn. 2011. Women Who Kill Performing Feminist Resistance in 20th Century Multiethnic Women's Literature. *Director: Dr. Lingyan Yang*
- Hellman, Wesley. 2013. Power and Parody: Flann O'Brien's Satire of Repressive Irish Identity, 1937-1966. *Director: Dr. James Cabalan.*
- Helvie, Forrest. 2013. Capes and Canon: Comic Book Superheroes and Canonical American Literature. *Director: Dr. Christopher Kuipers*
- Hobbs, Burgsbee Lee. 2008. Expatriate Spaces, Ex-Soviet Places: Narratives of Americans Abroad in Turn-of-the-Millennium Post-Communist Europe. *Director: Dr. James Cabalan*
- Holman, Matthew. 2012. Gothic Anxieties in Rust Belt Fiction. *Director: Dr. Cheryl Wilson*
- Hood, Katherine. 2008. On Beyond Boo! Horror Literature for Children. *Director: Dr. Susan Gatti*
- Hurley, Meghan 2019. Comply to Resist: Agency in Twentieth and Twenty-First Century Feminist Dystopian Texts. *Director: Tanya Heflin*
- Jacoby, Elizabeth 2019. Educating Citizens: Three Fictional Representations of American Higher Education from the Modern University to the 21st Century. *Director: Dr. David Downing*
- Jefferson, Lynne. 2008. The Emergence of a Pioneer: The Manipulation of Hagar in Nineteenth-Century American Women's Novels. *Director: Dr. Karen Dandurand*
- Johnson, David W. 2015. The Influence of Mid-Nineteenth Century Editors on Thoreau, Fern, and Whitman. *Director: Dr. Todd Thompson*
- Johnson, Lars. 2012. Shouting for God: Resistance and Liberation in African American Evangelical Autobiography. *Director: Dr. Todd Thompson*

- Joo, Seunghye. 2012. A Study of the Politics of Color in Lillia Hellman's Drama and Memoirs Against Colorism: Blackness, Redness, and Whiteness. *Director: Dr. Susan Comfort*
- June-Rodgers, Pamela. 2009. Bodily and Narrative Fragmentation: Wounds, Scars, and Feminist Healing in Selected Novels by Postmodern Multiethnic American Women. *Director: Dr. Lingyan Yang*
- Katsiadas, Nicholas 2019. Transforming Literary History in Romantic Myths in Comics: Neil Gaiman's *Sandman*, Alan Moore and J.H. Williams III's *Promethea*, and Mike Cary and Peter Gross's *The unwritten*. *Director: Dr. Michael Williamson*
- Keita, Michelle. 2009. Seeing, Saying, Knowing, Naming: Oppositional African-American Women's Poetics. *Directors: Dr. Mike Sell and Dr. Veronica Watson*
- Keller, Irene. 2009. Humorous, Satirical Dialogue Created by American Women Writers in the Second Half of the Nineteenth Century and in the Second Half of the Twentieth Century. *Director: Dr. Karen Dandurand*
- Kilicci, Esra. 2008. J. D. Salinger's Characters as Existential Heroes: Encountering 1950s America. *Director: Dr. Thomas Slater*
- Konda Ntusi, Jean-Paul. 2015. White Double Consciousness and Blind Justice in Lillian Smith's *Strange Fruit*, Harper Lee's *To Kill a Mockingbird*, and Geraldine Brook's *March*. *Director: Dr. Veronica Watson*
- Kraemer, William. 2009. The Hypnotic Literary Genre: Poetry, Trance, and Hypnotext. *Director: Dr. Ronald Shafer*
- Kranidis, Maria 2019. Powerful Silences: Examining New Women's Femininity and Relationships in Silent Film. *Director: Thomas Slater*
- Kraynak, Shana. 2015. "Upon Life and All Its Random Injustice": Post-Traumatic Masculinity of Superheroes, Villains, and Vigilantes in Graphic Novels, Television, and Cinema. *Director: Dr. Thomas Slater*
- Lagoe, Amanda. 2015. *Jane Eyre and Becky Sharp's Progeny: Mapping the Governess in Victorian Literature*. *Director: Dr. Chris Orchard*
- LaMont, Hillary. 2012. Edward Albee as Queer Absurdist. *Director: Dr. Mike Sell*
- Lassiter, Tracy. 2013. *Crude Designs, Slick Resistance: Petrofiction in the Global Age*. *Director: Dr. David Downing*
- Ledden, Dennis. 2013. The Effects of Ernest Hemingway's Relationship with Agnes Kurowsky on His Fiction. *Director: Dr. James Cabalan*

- Leonard, Sandra. 2015. Aesthetic Plagiarism and its Metaphors in the Writing of Poe, Melville, and Wilde. *Director: Dr. Christopher Kuipers*
- Lewis, Krista. 2012. The Unsung Power of Urban Adolescent Literature: Using an Adolescent Identity Taxonomy to Understand and Teach Inner-City Students. *Director: Dr. James Cabalan*
- Lingle-Martin, Melissa. 2013. Dys/Figuring Lady Justice: Provocations of Justice in the Works of Three Nineteenth-Century American Women Writers *Director: Dr. David Downing*
- Lint, Bradley Joseph. 2008. Teaching College Literature: Educational Alignment and Literature Pedagogy. *Director: Dr. James Cabalan*
- Liu, Xiaodong. 2015. American Orientalism: A Study of Ethnic American Literature in the Late Nineteenth and Early Twentieth Century. *Director: Dr. Todd Thompson*
- Lockhart, Lana N. 2015. Emasculation and Emancipation: African American Masculinity in African American Women's Literature, 1955-1985. *Director: Dr. David Downing*
- Lykissas, Alexandra 2018. When Fairy Tales Collide: Collaborative Fairy Tales as Postmodern Feminist Discourse in 21st-Century Novels, Graphic Novels, and Visual Culture. *Director: Tanya Heflin*
- Lugo, Andru. 2015. The Rebellious Novel: A Study in Conformity, Repression, and Resistance in Philip Roth and Selected Canonical Novelists. *Director: Dr. Todd Thompson*
- Lutz, Brian. 2017. Poetic Hybridity. *Director: Dr. Ken Sherwood*
- Mahmoud, Ahmed. 2013. "We Are All Terrorists." The Representation of Terrorism, Violence, and Abuse of Power in Selected Shakespearean and Post-9/11 Plays. *Director: Dr. Christopher Orchard*
- Marcille, Carolyn L. 2016. Technology and Colonial Power in South Asian Postcolonial Literature and Science Fiction. *Director: Dr. Lingyan Yang*
- Marcink, Robert. 2009. The Depiction of the Working Class in American Films of the Counterculture Era. *Director: Dr. Thomas Slater*
- Marino, Allyson Denise. 2012. At the Kitchen Table: Women, Food, and Materialist Feminism in Late Twentieth Century U.S. Multiethnic and Global Women's Literature. *Director: Dr. Susan Comfort*
- Markovitz, Jeffrey S. 2017. Loneliness in the Gold: The American Campus Novel and the Corporatization of the American University. *Director: Dr. David Downing*
- Martino-Harms, Andrea. 2014. "Brave the Stigma Manfully:" Examining Professionalism, Singleness, and Femininity in Mid-Victorian Heroines. *Director: Dr. Christopher Orchard*
- Marzano, Lisa 2019. Making the White Folks Feel Better: Palliative Memory, Race, Collective Memory and Four Southern Novels. *Director: Dr. Veronica Watson*

- Mascia, Stacey. 2013. Social Agency of Sideshow Performers in Culture and Film: An Analysis of Panoptic, Clinical, and Educative Gaze Constructs. *Director: Dr. Thomas Slater*
- McAleer, Patrick. 2012. Genre and the People: Tracing the Gothic Influence of Capturing and Challenging Social Trauma and Change in Literature. *Director: Dr. Cheryl Wilson*
- McDuffie, Bradley R. 2015. Up the Long, Long Street: The Poetry, Other Writings, and Life of Donald Junkins. *Director: Dr. Lingyan Yang*
- McMasters, Wesley 2019. "Brahmins in the Quaker City": The Editors and Periodicals of Poe's Philadelphia, 1838-1844. *Director: Dr. Todd Thompson*
- McGrade, Susan. 2012. The Ways of White Women: Literary and Pedagogical Responses to Blackness. *Director: Dr. Veronica Watson*
- McNeely, Judith. 2013. The Voice of the Fractured Spirit: Countering Combat Trauma and Restoring Individual Identity through Fiction. *Director: Dr. Christopher Orchard*
- Medvesky, Angelique Hobbs. 2008. Faulty Vision and Hearing in the Novels of Anne Tyler. *Director: Dr. Ronald Emerick*
- Meljac, Eric. 2013. Intersections of Aesthetics, Ethics, and Politics: Coetzee, Beckett, and Kafka. *Director: Dr. David Downing*
- Mgamis, Majid. 2012. Obtaining Power by Playing on the Weakness of Men: Women's Power in *Agnes Gray*, *The Tenant of Wildfell Hall* and *Wuthering Heights*. *Director: Dr. Christopher Orchard*
- Miller, Laurie S. 2008. Willa Cather's Journalism and Fiction: Romancing the Facts. *Director: Dr. Susan Gatti*
- Mohamad Abdel Salam, Ghada 2018. Twentieth-Century U.S. Women Playwrights and the Representations of Women, Men, and the Subaltern. *Director: Dr. Mike Sell*
- Muniz Villalon, Gerardo 2019. New Weird Apocalyptic Narratives: Post-9/11 Representations of Disaster and Chaos in Fiction, Film, and Video Games. *Director: Dr. Thomas Slater*
- Mutzabaugh (O'Day), Elizabeth. 2011. Discontented, Proud, and Ambitious: Women and Competition in the Adult Fiction of Louisa May Alcott. *Director: Dr. Lingyan Yang*
- Norwood, Coral. 2012. Beyond Our Wildest Dreams: The Literary Reformation of Grace. *Director: Dr. Ronald Shafer*
- Oldman, Ruth. 2017. Negotiating a Nation: Imperialism, Multiculturalism, and the Evolution of Identity in Medieval Scottish Borderland Literature. *Director: Dr. Gail Berlin*
- Ozkan, Hediye: The Agents of Social Change: The Trope of Teachers in American Women's Writing at the End of the Nineteenth Century. *Director: Tanya Heflin*

- Parchizadeh, Rezah. 2018. *The Recurring Progress of English Political Thought in Shakespeare's Histories*. Director: Dr. Christopher Orchard
- Park, Yong-Nam. 2008. "The Melting Pot Where Nothing Melted": The Politics of Subjectivity in the Plays of Susan-Lori Parks, Wendy Wasserstein, and Tony Kushner. Director: Dr. Ronald Shafer
- Peschock, Tina. 2012. *A Well-Hidden Secret: Harper Lee's Contributions to Truman Capote's In Cold Blood*. Director: Dr. Ronald Emerick
- Powers, Thomas M. 2015. *The Encoding and Decoding of Gendered Heroic Gender Quests in Doctor Who, Red Dwarf, Blake's 7, and Torchwood*. Director: Dr. Tom Slater
- Praphan, Kittiphong. 2015. *Rice Culture, Buddhism, Wars, and Diaspora: Mutual Legacies in Heterogeneity in Southeast Asian American and Diasporic Literature*. Director: Dr. Lingyan Yang
- Pristash, Christine. 2011. *Englishnesses: Questioning English National Identity in Selected Works*. Director: Dr. Christopher Orchard
- Proctor-Walden, Hershell N. 2017. *Black Atlantic Connections: The Black Arts Movement and the Wole Soyinka*. Director: Dr. Mike Sell
- Rafferty, Nancy E. 2016. *Adapting Place, Embracing Hybridity: Brian Friel's and Frank McGuinness's Dramatic Adaptations of Anton Chekhov and Henrik Ibsen*. Director: Dr. Chris Kuipers
- Rafuse, Gabrielle. 2009. *Clothes Reading: Sartorial Consciousness in Postmodern Fiction by Women*. Director: Dr. Lingyan Yang
- Rhea, Leigh. 2013. *Placing Percy: Pathologist of Postsouthern America*. Director: Dr. Christopher Kuipers
- Rhone, Zachary. 2014. *Mythopoeia: The Unified Worldview of J. R. R. Tolkien, C. S. Lewis, G. K. Chesterton, and George MacDonald*. Director: Dr. Christopher Orchard
- Rice, Sarah C. 2017. *A Tale as Old as Time: Bronte's Agnes Grey as Recycled Fairy Tale*. Director: Dr. Michael Williamson
- Richardson, Pamela. 2014. *Racial Passing in Twenty-First Century Literature: Complication Color in the African-American Fin-de-Siècle Novel*. Director: Dr. Veronica Watson
- Ruffner Grieneisen, Courtney. 2012. *The Non-ethnic Ethnic: America's Fascination with Simulated Italian Americanism*. Director: Dr. Thomas Slater
- Ryan, Ellen H. 2016. *A Land of Picture: Novelized Art and Visual Literature in Cole, Cooper, and Hawthorne*. Director: Dr. Todd Thompson
- Sa, Mi Ok. 2014. *Deconstructing Whiteness, Redefining Southern Literature: Bringing Back African American Voices into Southern Literature*. Director: Dr. Veronica Watson

- Sandapen, Sheila. 2009. Being Black, Becoming British: Contemporary Female Voices in Black British Literature. *Director: Dr. Christopher Orchard*
- Santoro-Murphy, Stacey V. 2016. The Voices of the Psychiatric Survivors: Women's Asylum Life Writing, 1860-2000. *Director: Dr. Tanya Heflin*
- Sarver, Jay. 2012. Excavating the Archaic: Ethnopoetics and Strategic Primitivism. *Director: Dr. Kenneth Sherwood*
- Saunders, Judith. 2017. Configuring the Problematic Special Relationship in British Theater. *Director: Dr. Chris Orchard*
- Seals, Jason. 2017. It Seemed All right, but it Wasn't: The Naturalistic Science Fiction of Jack London. *Director: Dr. Todd Thompson*
- Shah, Bahramand. 2013. Orientalism, Occidentalism and the Language of Conciliation: Political Discourses in the 9/11 Novel. *Director: Dr. Christopher Orchard*
- Shaner, Nicholas 2019. Conceptions of Gender and Empire in U.S. – Mexico War Literature and the Borderlands. *Director: Dr. Todd Thompson*
- Sheikh, Rubina. 2017. Reading Empire: (Counter) Narratives of 9/11. *Director: Dr. Susan Comfort*
- Sherrill, Alana D. 2016. Holding Back the Mountain: Sustaining Place in the Appalachian Poetry of Robert Morgan, Kathryn Stripling Byer, and Ron Rash. *Director: Dr. David Downing*
- Shindelar, Sherry. 2017. Will you . . . "I will . . ." and "I do": Re-envisioning Matrimony in Civil War Literature. *Director: Dr. Todd Thompson*
- Shoemaker, Lauren. 2017. Structures of Terror in Caribbean Women's Writing. *Director: Dr. Susan Comfort*
- Showalter, Jessica. 2015. Hemispheric Minstrelsies: Race, Nation, and Empire in Nineteenth-Century Performance. *Director: Dr. Todd Thompson*
- Socha, Kimberly. 2010. Dumb Animals, Crazy Broads and Ugly Truths: Rooting for the Avant-Garde. *Director: Dr. Mike Sell*
- Spivey, Matthew. 2014. Re-Reading Economics in Literature: A Capitalist Critical Perspective. *Director: Dr. Christopher Kuipers.*
- Stennis, Leon. 2012. Jamaica Kincaid: A Thematic Resistance to Colonialism. *Director: Dr. Susan Comfort*
- Stewart, Henry. 2012. Writings of the Written Off: Unlocking Locked-In Literature and Lives. *Director: Dr. James Cabalan*
- Stewart, Mary Lou. 2011. The Self-Fashioning of the Nineteenth-Century Woman in American Woman's Literature. *Director: Dr. Karen Dandurand*

Stidham, Neal. 2014. "Harry Crosby, Experimental Materiality, and the Poetics of the Small Press.

Director: Dr. Kenneth Sherwood.

Stockslager, Tess R. 2015. The Author Who Lived: Charles Dickens, J. K. Rowling, Their Fans, and

Their Characters. *Director: Dr. Chris Kuipers*

Suliman, Muhammad. 2014. Identity Formation Process of Arab Americans: Exile and Hybridity in Arab

American Literature before 9/11 and after. *Director: Dr. Lingyan Yang*

Talafha, Haitham. 2011. Dismantling the Project of Global Capitalism in Joseph Conrad's Fiction.

Director: Dr. Christopher Orchard

Taylor, Barbara. 2011. Revising the View of the Southern Father: Fighting the Father-Force in the Works

of Shirley Ann Grau, Gail Godwin, and Alice Walker. *Director: Dr. Ronald Emerick*

Tonti, Kaitlin 2019. Domestic Shadows: The Fluidity of Spheres in Early American Women's Life-

Writing, 1750-1810. *Director: Dr. Todd Thompson*

Ud Din, Kamal. 2008. Mother Utters: Struggle and Subversion in the Works of Gwendolyn Brooks.

Director: Dr. Kenneth Sherwood

Ulmer, Jesse. 2016. Popular Music in the Films of Joel and Ethan Coen. *Director: Dr. Tom Slater*

Ussia, Matthew. 2012. The Children of Reagan: Troubling Pleasures in the Era of Privatization. *Director:*

Dr. Mike Sell

Vilouta-Vazquez, Begona. 2017. The Colonial/Modern Gender System and Trauma in Michelle Cliff's

Novels. *Director: Dr. Susan Comfort*

Von Schlichten, David. 2012. Elizabeth Stuart Phelps as Ecofeminist Preacher. *Director: Dr. Todd*

Thompson

Wagner, Jill. 2009. Engendered Edens: Postmodern Landscapes in Novels by John Fowles and Julian

Barnes. *Director: Dr. Cheryl Wilson*

Walker, Marsha. 2012. Saturday's Child, Sunday's Christ: Masculinity, Religion, and Community in Select

Twentieth-Century African-American Poems, Plays, and Novels. *Director: Dr. Mike Sell*

Wallen, Brett. 2014. Love, Labor, and Knowledge: How Informal Social Groups Disseminate and

Enforce Dominant Ideologies in Select Victorian Novels. *Director: Dr. Christopher Orchard*

Wassel, Adam. 2017. More than Murderers: Confronting Perpetrators in Holocaust Fiction. *Director:*

Dr. Gail Berlin

Welch, Robert. 2016. The Development of Affect Theory in American Naturalist Fiction. *Director: Dr.*

Todd Thompson

- West, Benjamin. 2010. Challenging Progress: Mob Violence and Punishing Identities in Modernist-Era American Fiction. *Director: Dr. Ronald Emerick*
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