
STEPS TO THE M.A. GRADUATE STUDENT HANDBOOK

DEPARTMENT OF ENGLISH
WESTERN ILLINOIS UNIVERSITY

CONTENTS

Commencing Study.....	3
Overview of the M.A. in English at WIU.....	3
Understanding English Studies Today: Literature, Writing, and Cultural studies	3
<i>Literature</i>	4
Theory and Criticism	4
<i>Writing Studies</i>	5
Rhetoric.....	5
Composition	5
Technical Communication	5
<i>Cultural Studies</i>	5
Initial Meeting with the Director of Graduate Studies in English (DGSE)	6
Graduate Student Life.....	6
<i>What Does It Mean to Be a Graduate Student?</i>	6
<i>Reading and Writing as a Graduate Student</i>	6
<i>Full-time Students</i>	10
<i>Part-time Students</i>	10
<i>International Students</i>	10
<i>One Program, Two Campuses</i>	10
<i>English Graduate Organization (EGO)</i>	11
<i>Interdisciplinary English and the Arts Society (IDEAS)</i>	11

Developing Your Plan of Study.....	11
<i>The Catalog and the School of Graduate Studies Website</i>	<i>11</i>
<i>Program Requirements</i>	<i>12</i>
English 500 Theory and Practice of English Studies.....	12
Choosing Your Electives	12
Choosing Your Exit Option	13
Other Requirements.....	16
Timeline.....	18
Funding Opportunities	19
<i>Teaching Assistantships.....</i>	<i>19</i>
<i>Graduate Assistantships</i>	<i>19</i>
<i>Assistantship Eligibility Requirements</i>	<i>19</i>
<i>Applying for University Grants</i>	<i>20</i>
<i>Department Awards</i>	<i>20</i>
After the M.A.: Considerations, Resources, Advice	21
<i>Applying for Jobs</i>	<i>21</i>
<i>Applying for Further Study.....</i>	<i>22</i>
Appendix	24
<i>Degree Plan of Study.....</i>	<i>25</i>
<i>Sample Plans of Study.....</i>	<i>26</i>
<i>Sample Internship Plans.....</i>	<i>27</i>
<i>Thesis Samples</i>	<i>29</i>
<i>Directed Readings Samples.....</i>	<i>34</i>
<i>Applied Project Samples.....</i>	<i>37</i>
<i>Graduate Degree Plan</i>	<i>45</i>
<i>Application for Graduation.....</i>	<i>46</i>

COMMENCING STUDY

Graduate study demands intellectual ambition, critical reflection, and above all a creative engagement with your education. Our program has only one required course, ENG 500 “Theory and Practice of English Studies.” It is your responsibility to consult with your professors and choose coursework, projects, and an exit option that will best meet your particular intellectual, personal, and professional goals. Because our program is so flexible, it can provide a multitude of opportunities, but you must be actively engaged to make the most of these. This handbook will outline for you, fundamental things you need to know about the program and offer helpful resources and suggestions about how to make the most of your education.

OVERVIEW OF THE M.A. IN ENGLISH AT WIU

The Department of English offers graduate-level study in literature, writing, and cultural studies.

You will take courses in traditional and emerging literatures, professional writing and editing, composition, new media, film, and popular culture. Through your course work, you will explore a broad range of literatures, rhetorics, theory, and criticism. As you progress through coursework, you will define your interests, master powerful theoretical perspectives and research methodologies, and develop your scholarly and professional identities.

In the final “exit-option sequence,” you will work under the direction of a faculty committee to develop, complete, and defend an ambitious project that makes a significant intellectual contribution. In consultation with your committee, you can choose between three types of exit-option projects:

- Thesis: 40-60 pages of original scholarly writing.
- Directed Readings and Exam: Reading extensively in primary and secondary texts to master a particular field.
- Applied Project: A significant and ambitious project, often tied to an internship in a professional setting.

Many students also earn credits with internships in teaching, professional writing, library science and other fields, gaining hands-on experience and making valuable professional connections.

UNDERSTANDING ENGLISH STUDIES TODAY: LITERATURE, WRITING, AND CULTURAL STUDIES

English was once thought of as primarily the study of British and American literary traditions. Today, however, English Studies is a vast, anarchic field of intellectual inquiry that includes a dizzying array of possibilities: the novel, drama, poetry, the essay, the short story, film, new media, text/image theory, composition studies, technical writing, linguistics, literary theory,

cultural studies, gender studies, ethnic studies, disability studies, ecocriticism, queer theory, postcolonial literatures and theory, publishing, the history of the book, rhetoric, philology, and of course all of the national literatures written in English anywhere in the world. Even this partial list gives only a vague idea of the possibilities, and as a graduate student in English one of the great challenges and delights is exploring these areas and defining yourself as an intellectual within them.

Early in your program, you want to explore. Take coursework in different areas, and meet as many professors as you can. Find out what they teach and what they research. You don't need to make concrete choices about a focus until you approach 18 s.h. of coursework (see Timeline), but by then you should find yourself gravitating to a particular area of study. In our program, a coherent course of study could take many forms, but students usually focus their work on one of the following concentrations: literature, writing, or cultural studies.

LITERATURE

Intense study of the traditions, forms, and interconnections of literature, usually with an emphasis on a particular geographical place, time period, genre, or author.

Literature is most often understood primarily as imaginative writing: poetry, plays, short stories, and novels. These forms are at the heart of literary studies, but literature also includes many other forms, from non-fiction essays and philosophical arguments to works of history and biography that have become key to understanding a tradition. There are also emerging literatures, such as slam-poetry, flash-fiction, and even the interactive narratives of video gaming. In the M.A. program, you will explore both traditional and emerging literatures in your coursework.

The study of literature always means wrestling with questions of meaning and interpretation. Literary theory and criticism provide the conceptual and historical backgrounds you need to make sense of the forms and traditions you are reading. ENG 500 will introduce you to some of the most important theoretical and critical approaches, and as you move through your coursework you will constantly be learning more about theory and criticism while you develop your ability to apply theory in your own critical writing.

The literature faculty at Western have deep expertise in British, American, World, and Emerging literatures. You should familiarize yourself with the faculty and their work. You can find out more here: <http://www.wiu.edu/cas/english/english/faculty-literature.php>

THEORY AND CRITICISM

Theory is comprised of many different conceptual frameworks for interpretation while criticism applies these interpretations to particular texts.

WRITING STUDIES

RHETORIC

Study of the history and theories of persuasion, argument, and human communication in visual, written, and oral form since ancient times and analysis of how particular texts (broadly defined) function within their discourse communities and contexts and how we construct our worlds and meaning through language; also includes modern subfields informed by various critical approaches such as feminist rhetoric, visual rhetoric, environmental rhetoric, and rhetoric of science.

COMPOSITION

Research and theory in the history and practice of writing and writing pedagogy, especially at the post-secondary level, with scholars focusing on the writing process, writing center studies, English Language Learners, writing across the curriculum, writing in the disciplines, basic writing, conventions and genres of writing, writing and technology, literacy studies, and more, as well as different critical approaches informed by such fields as ecocriticism, cognitive psychology, and feminist studies.

TECHNICAL COMMUNICATION

The study and practice of conveying written, visual, and oral information to a specific audience, including attention to usability, accessibility, style, conventions, genres, and media for delivery; areas of study in technical communication might also include internet studies, digital and new media studies, graphic design, visual rhetoric, etc.

CULTURAL STUDIES

Cultural studies emphasizes interdisciplinary approaches to interpreting the meaning of cultural phenomena, from the texts of popular culture to practices of everyday life. Cultural critics employ the sophisticated methods of literary analysis in concert with theories of power and the perspectives and techniques of other disciplines—particularly history and sociology.

Cultural critics often take as their subjects popular culture texts including music, film, and television. However, cultural critics might also write about architecture, fashion, food, emerging new media, etc. Cultural critics are often just as interested in the subcultures associated with particular texts, or with practices of everyday life.

Some of the graduate faculty specialize in cultural studies, and many of the faculty at Western have a secondary emphasis in cultural studies: <http://www.wiu.edu/cas/english/graduate/faculty.php>

INITIAL MEETING WITH THE DIRECTOR OF GRADUATE STUDIES IN ENGLISH (DGSE)

After you have been accepted to the program, you must make an appointment to speak to your faculty advisor, who is always the Director of Graduate Studies in English (DGSE). Try to schedule this meeting via email during the first week of the semester. The Director will help you understand program requirements and help you develop choices of courses and options that will most help meet your goals for the degree. Throughout your time in the program, the DGSE's office is a resource to help you understand any aspect of your program. Feel free to email the Director anytime, or to drop by office hours as you have questions and concerns.

GRADUATE STUDENT LIFE

For more information and a list of resources and opportunities, visit http://www.wiu.edu/graduate_studies/programs_of_study/english_profile.php.

WHAT DOES IT MEAN TO BE A GRADUATE STUDENT?

Acquiring the M.A. degree is arguably the most intellectually transformative experience you will ever have. In commencing graduate study, you become not a student but a scholar. You learn not only new materials and perspectives, but more importantly you learn how to produce new knowledges yourself.

Your expectations for yourself and your studies must be characterized by great ambition, seriousness, and depth. You should strive to transform yourself as a reader, writer, and scholar. At every moment, you should be working not to meet expectations, but to exceed them.

As a graduate student, you are no longer simply taking individual courses for grades and checking requirements off as you move toward the end of your program. More challengingly, you are now developing a coherent identity and skillset as an intellectual and scholar. As you move through the program, you are reading and writing your way into new futures.

Beyond excelling in your classes, you should be committed to contributing to the culture of the department with your professors and fellow graduate students by attending readings, lectures, colloquia, and presenting your own work along with your professors at the annual English Graduate Organization Conference (EGO, see page 11).

READING AND WRITING AS A GRADUATE STUDENT

READING AS A GRADUATE STUDENT

Reading is the soul of English, and what distinguishes students of English from almost all other disciplines is our commitment to reading as a way of life. From your undergraduate degree, you

already have great skills as a reader. As a graduate student, you will develop your abilities as a critical reader, and you will also broaden your scope, taste, ambition, and habits of reading.

Reading assignments in an English graduate course can sometimes feel overwhelming. A literature course can often have weeks that ask students to read a novel that could run to six-hundred pages, in addition to the supporting critical articles. Then again, sometimes a reading assignment will be a short theoretical argument, but its difficulty will challenge your attention and demand new strategies of reading.

DEVELOPING A READING LIFE

1. **Make reading is an essential part of your everyday life practice.** The most effective readers are those that integrate reading into their life practice in pleasurable and sustainable ways. Instead of seeing reading as something that interrupts your life, talk to other readers about ideas to make reading an integrated part of your everyday routines. With the demands of teaching, writing, or working, this can be challenging, but it is essential.
2. **Develop strategies to focus.** Different kinds of texts, different goals, different classes, projects, or interests can all demand different approaches to reading. All of your professors and your peers have spent time developing self-conscious strategies to grow as readers. For instance, Dr. Mark Mossman recalls that as an M.A. student he developed a habit of “late night and sometimes all-night reading,” but as a doctoral student he would “read very early in the morning.” In both, reading was a way of organizing the day. Finding the right places that make you a stronger reader is also key. Dr. Banash recalls that in graduate school he “would spend every morning reading for two to four hours in a noisy coffee shop, and this was productive because alone at that table there were no distractions from the book. I was free from the demands of media and friends. I found that even the noise around me helped me focus.” You might find that different spaces help you focus differently, from the silences of a library to depths of a favorite chair.
3. **Experiment with techniques for engagement.** Professor Amy Mossman recalls that as a graduate student, “I sometimes set a timer to get through X pages in X minutes. When the timer went off, I would skim ahead and start the next section. I always wrote notes and questions in my books, no exceptions. For writing, I color-coded those notes.” While Mossman’s approach puts an emphasis on organization and the efficient use of time, Dr. Alisha White takes a different approach that is closer to a commonplace book, explaining that for all her reading, she “wrote notes for annotated bibliographies of each class. My notes were usually mind maps or quick sketches of understandings and associations connecting content from other readings, classes, and experiences.” While different ways of taking notes is one technique you can experiment with, these days, technology is changing reading radically. A computer or a Kindle can read a novel or a critical article aloud to you while you are driving or doing the dishes. Alternating between screens and paper can change your relationship to the text. There has never been more opportunity to experiment with techniques of reading. Try different approaches and see what works to help you engage.

4. **Join or make your own reading groups.** Every semester, students and professors create reading groups in which we read without the pressure of grades and other assignments. Find out about reading groups, join one or two, or consider creating your own and inviting your peers and professors to join. A reading group doesn't need to be big—even just two is enough. For your professors, reading groups beyond coursework were a key part of their graduate education. For instance, Merrill Cole recalls that when he was in graduate school, “students who shared an interest agreed to read material together and discuss it as a group. I participated in a Marxist study group, which meant I read a lot more of *Capital* than I would have on my own.” Reading groups can be a way of exploring new intellectual interests, taking on a difficult text that is too big for a class, or just experimenting and exploring.

READING BEYOND COURSES

Dr. Buchanan often says that one "cannot teach writing well without cultivating a writing life of one's own." The same is true of reading. The goal of graduate education is to move from being a student to being a scholar, which is to say from primarily consuming knowledge to becoming a producer of new knowledges. Successful scholars are often identifiable by the originality and ambition of their reading, and Dr. Knox recalls that as a graduate student working on his exams and thesis, he did not expect the professors to choose everything for him: “I was as proactive as possible developing my reading lists with my professors. By not leaving matters entirely to faculty, I demonstrated my background and developed a more personally satisfying set of readings.” Reading new forms and in new ways on your own can be transformative. Dr. Hamner recalls that “after finishing my PhD dissertation, I went to Daydreams Comics in Iowa City and got the owner to spend a half hour giving me a tour of places in independent graphic narrative that race, sexuality, religion, and/or science were engaged with particular depth. I bought a bunch of things and then let myself have a couple weeks to explore it and other examples from the library before I did anything for immediately professional purposes again. At that point I had never written or taught about comics; that was the genesis of a habit that's now a decade old, but even if it hadn't been for anything but personal pleasure, I would still be glad I did it.”

WRITING AS A GRADUATE STUDENT

Graduate student writing is high-stakes. In a graduate class, a major portion of your grade may be dependent upon one seminar paper, which requires you to synthesize theory and scholarship to make an original, publishable contribution to English Studies. Much of the writing you will produce during your graduate career will serve as materials for future job searches. In other words, the seminar papers and conference presentations you produce during your time in the program will serve as the foundation for your career. Most important, learning to write as a scholar in English Studies involves taking on a new identity; thus, the writing you produce will often involve acts of negotiation and conflicts of identity as you take on a new way of being in the world.

Because graduate student writing is high-stakes, it is important for you to develop effective work habits to become a productive, scholarly writer. What follows are five habits of productive scholarly writers that will help you become a successful graduate student in this program if developed early in your graduate career. (Much of this material was taken from Robert Boice’s “Work Habits of Productive Scholarly Writers: Insights from Research in Psychology.”)

1. **Spend as Much Time on Preliminaries as on Writing.** Boice notes that “Exemplary writers surprise their peers with their efficient solutions to finding imagination. They not only begin writing early and informally, they also work with an ever-higher level of planfulness: exemplars become active collectors and filers of information that could relate to their writing” (223). We cannot stress the importance of actively collecting and efficiently filing information that can relate to your writing and research interests. Because you will be doing an overwhelming amount of reading, both inside and outside your courses, you need to find a way to highlight how what you read may relate to your research interests and file it so that you can efficiently find it when you need it for your writing.
2. **Work in Brief, Daily Sessions.** Boice writes, “How can academics, who have many other responsibilities, manage to write more? Two factors are essential: working daily and keeping sessions brief. That fact is that *brief, daily sessions end up taking less time and producing more output* than sporadic outbursts of daily writing” (221). Do not buy into the belief that you will write over the weekend or during Thanksgiving break. You won’t. Even if you do, the difficulties of trying to master a craft that is alien to you may stymie writing. We encourage you to work in brief, daily sessions. This may require you to carve out time to write each day. This can be extremely difficult, but if something is important, you will make time for it.
3. **Stop.** Boice highlights the detrimental effects of binge writing: “When writing sessions grow into marathons (or “binges”), writers are unlikely to work again for a while. When we have trouble stopping, we tend to tire ourselves out. Writing done under fatigue tends to be confusing and overdone for readers. . . . When writers binge, they not only run overtime (into time needed for other activities), they also work with a self-focus and rushed intensity that discourage rest or revision. With timely stopping, writers develop an important kind of tolerance: a tolerance for ambiguity.” Binge writing the night before a paper is due will not work anymore. The demands of graduate student writing are just too complex. We encourage you to give yourself time to rest and think so that you can engage in the deep revision often needed in writing at the graduate level.
4. **You Are Not Finished Once You Turn It In.** Your writing should move beyond the boundaries of the classroom. That is, the writing you do for your instructors matters now, and you should seek opportunities to share your work at local, regional, and national conferences or to publish in appropriate journals. A seminar paper for a graduate class requires revision before it will be suitable for publication, so continue to work with your instructors in developing your writing projects and seek out professional development workshops sponsored by the department.

5. **Recognize That Writing Is a Social Act.** The image of an author writing alone is a romantic notion that will get you into trouble. Disciplinarity is socially constructed. By extension, writing is a social act. Seek out opportunities to talk often with your instructors during office hours or by appointment. Talk with your fellow graduate students formally or informally about your writing. Take opportunities to present your writing at department events, such as the EGO Conference. These opportunities to talk will help you work through the complex ideas you will be struggling with in your writing.

FULL-TIME STUDENTS

Full-time students can complete the degree in four semesters, generally taking 9 hours each semester. Teaching Assistants take only 6 hours a semester but are still considered full-time and can complete the degree in two years by taking advantage of summer tuition waivers (available to Teaching and Graduate Assistants) to complete some degree requirements during the summer.

PART-TIME STUDENTS

Over half the students in our program are part time, taking one or two classes per semester. By taking just one class each semester, a part-time student can complete the program in six years (the maximum time allowed). Typically, by taking an occasional summer course and doing the exit option in a single semester, part-time students can finish the program in four years.

INTERNATIONAL STUDENTS

International students have additional requirements and forms to fill out. International students are also eligible for assistantships. It is *imperative* that international students attend the international graduate student orientation and work closely with the Center for International Studies as well as the DGSE. For more information, visit:
http://www.wiu.edu/international_studies/

ONE PROGRAM, TWO CAMPUSES

Faculty and students work hard on both the Macomb and Quad Cities (QC) campuses to exchange ideas and work together in a variety of ways. Courses are sometimes offered through CODEC, a distance learning technology that allows students on one campus to participate via live audio and television screen with classmates and faculty on the other campus. Thus, you may be taking a class with a professor and students in Macomb while in a QC campus classroom, or vice versa.

Faculty from both campuses are eager to work with students, regardless of physical location, and make an effort to visit their non-resident campus for guest lectures and social events. We also try to arrange carpools between the two campuses for events like visits from guest speakers and the

EGO Conference. Thus, regardless of your resident campus, we encourage you to get to know the students and faculty to the north or south of you. You can find links to faculty bios from the department directory: <http://www.wiu.edu/cas/english/graduate/faculty.php>.

ENGLISH GRADUATE ORGANIZATION (EGO)

The English Graduate Organization is, as the name indicates, an organization whose focus is on English graduate students. The organization meets once a week throughout the school year to plan and discuss upcoming events, allow students an opportunity to share thesis work with peers and faculty, and cater to other needs of the English graduate students. The EGO Conference is a graduate conference the English Graduate Organization plans and funds every fall semester during which students have the opportunity to present papers they have been working on and gain experience in the conference setting. Students are highly encouraged to take part in the conference. To learn more, visit the EGO website: <http://www.wiu.edu/cas/english/ego/>.

INTERDISCIPLINARY ENGLISH AND THE ARTS SOCIETY (IDEAS)

Like the Macomb students in EGO, QC campus students have a community for engaging with faculty and presenting their work. IDEAS is open to all students at the QC campus, including English as well as Liberal Arts and Sciences majors and others. IDEAS meets regularly and like EGO, is focused on facilitating opportunities for students and faculty to come together for the exchange of ideas and to share their work, as well as take part in other activities of interest to the humanities, such as creative writing workshops, study groups, and book clubs. It also collaborates with EGO for events, such as the EGO Conference, and with other outside organizations. To learn more, visit http://www.wiu.edu/qc/student_life/student_activities/ideas.php.

DEVELOPING YOUR PLAN OF STUDY

The Master of Arts degree in English requires individual focus. Students will write a “Plan of Study” when accepted to the program, and will work with their mentors and the DGSE to keep their plans up-to-date. The departmental Plan of Study will supplement other forms required by the School of Graduate Studies. A sample Plan of Study can be found in the appendix.

THE CATALOG AND THE SCHOOL OF GRADUATE STUDIES WEBSITE

Complete information about course requirements, exit options, and more is available in the Graduate Catalog. You can consult printed copies distributed by the School of Graduate Studies, or you can read it online at the School of Graduate Studies website along with forms and other vital resources: http://www.wiu.edu/graduate_studies/.

PROGRAM REQUIREMENTS

I. Core Course: 3 s.h.

ENG 500 Theory and the Practice of English Studies (3)

II. Electives: 21 s.h.

Approved coursework in English to complement undergraduate courses taken, to cultivate the focus outlined in the Plan of Study, and to total at least 30 s.h.

It is recommended that no more than six hours of coursework be taken at the 400G level.

Up to six hours may be taken from ENG 620, 622, and graduate courses in other departments.

III. Exit option: 6 s.h.

A. Option I: ENG 670 Applied Project (6)

B. Option II: ENG 680 Directed Readings (6)

C. Option III: ENG 690 Thesis (6)

TOTAL PROGRAM: 30 s.h.

ENGLISH 500 THEORY AND PRACTICE OF ENGLISH STUDIES

ENG 500 is the only required course in our program. It seeks to provide context and preparation to excel in every other course you will take by grounding you in the norms of the discipline, particularly for writing and research. You should take this course as soon as you enter the program, and absolutely within your first 9 s.h.

CHOOSING YOUR ELECTIVES

Our program provides you with great flexibility in choosing courses. Making effective choices is largely a matter of clarifying your own intellectual and professional goals. During your first semester, you will work with the DGSE to choose courses. After this, you can largely make these choices yourself, but you should do so in light of your goals, and you must receive approval from the DGSE.

As a rule of thumb, the graduate faculty believe that you will have the most rigorous and transformative intellectual experiences in English courses at the 500 level. However, in some circumstances, you may find opportunities in other kinds of courses, including graduate courses in other departments, “G” courses, independent studies, and internships. Up to six hours may be taken from ENG 620, 622, and graduate courses in other departments.

400G COURSES

Often simply called “G” courses, these are 400-level undergraduate courses that you can take for graduate credit by doing work that rises to the level of graduate coursework— they require far more extensive readings and more ambitious writing than what is required of the undergraduates.

Though in particular circumstances you may need to take a 400G course, the graduate faculty usually will not sign off on a degree plan that includes more than 6 s.h. of 400G.

ENG 620 INDEPENDENT STUDY

In general, the graduate faculty feel that you will have a stronger experience in 500-level coursework with your peers. However, if your intellectual goals cannot be met through a regularly offered course, an independent study may be an option.

Once you’ve received approval from the DGSE, you will need to find a faculty member willing to work with you on your project. Together you and the faculty member will write the formal proposal for the independent study and submit the form to the DGSE (who will register you).

ENG 622 INTERNSHIP

Developing your professional goals can be an incredibly important part of your degree, and the graduate faculty encourages students to find or create internships that develop your skills. For instance, internships that focus on professional writing, library sciences, or other subjects can be crucial to future success. Internships are especially recommended for those students interested in non-academic careers. Each semester hour of internship requires at least 40 hours of work (e.g., 3-credit internship requires 120 hours of work). To register, you must first complete an Internship Proposal and it must be approved by the DGSE (who will register you).

COURSES IN OTHER DEPARTMENTS

Given the particular focus of your project, in some circumstances a graduate course in another department can make a vital contribution to your studies. However, you should always consult the DGSE before you register for a course outside the ENG designation.

CHOOSING YOUR EXIT OPTION

The exit options represent the final and arguably most important part of your degree. They comprise the final 6 s.h. you will take as a student in the program, and they demand all the skills you have learned in your coursework. They represent a tremendous opportunity and challenge to focus, specialize, and develop substantial scholarly expertise in a particular topic. The exit option can take three forms: thesis; directed readings and exam; or an applied project.

THE THESIS

The thesis is a sustained work of scholarly research and argument on a specific topic. This is the most sustained and demanding intellectual work you can undertake as a graduate student, and writing a successful thesis confirms your expertise in your chosen research subject.

Typically, thesis projects are between 40-60 pages, often divided into two or three chapters. Writing for the thesis differs from other writing you will do in its scholarly rigor and professionalism. Generally, it takes two semesters to complete a thesis. If you choose to conduct human subjects research, you will most certainly need two semesters, and might consider using the summer as well.

The advantage of writing a thesis is its form as a publishable and portable document. Especially for those considering further graduate work, the thesis grounds your scholarly identity in a document that can serve as a writing sample, especially for academic jobs.

DIRECTED READINGS AND EXAM

The Directed Readings and Exam option is organized for broad reading rather than in-depth scholarly writing, and instead of producing and defending a large written argument, this option culminates in an oral and written examination by your committee that establishes your expertise in your area.

Because of the extraordinary focus and writing commitment demanded by the thesis, in some cases the directed readings might well be a better option. For instance, while a thesis project might investigate a particular novel, or even several works by different authors, the depth of research and the time needed to write would not allow for the kind of broad reading that is the heart of the directed readings. If your goal is to become an authority on the nineteenth-century American novel, for instance, the directed readings project would allow you to read 30 or 40 major novels and supporting criticism. For working teachers in particular, this can be a powerful option that immediately impacts classroom practice.

The content of the directed readings and the parameters of the exam are developed in consultation with your committee. While reading is at the heart of this, writing assignments are always a part of the process, and may include bibliographies, annotated bibliographies, short essays, notes, or other forms.

THE APPLIED PROJECT

For some students, the most effective way to bring together their intellectual interests and their professional goals is through an applied project. Projects are often tied to a professional situation, and often begin in an internship. Past students have produced varied and ambitious projects including: creating a comprehensive writing style manual for a business; reviewing, redesigning and implementing new assessment practices in a high school; creating a website devoted to the history of animation; working with digital media or film to produce a research-content project. The applied project includes a research-based content part with a paper of 25-30 pages, with a reading list of at least 20 secondary sources and it may also include an annotated bibliography.

FORMING AND MANAGING YOUR EXIT-OPTION COMMITTEE

It is the student's responsibility to form a committee, and there are many issues to negotiate that can impact the success of your exit option. For any of the options, you will need a faculty director and two faculty readers. This committee will guide your work along the way, suggest resources, and ask for revisions; at the end of your project you will defend your work before this committee. Signatures from all committee members are required on an approval page to indicate you have passed your defense and completed your exit option.

The faculty director is the most important member of the committee, and the first person you need to identify. Your director should have expertise in the field you will research and should also be a faculty member with whom you work well. To find the right director, you should get to know the entire faculty well, talk with them about their research, and tell them about your own interests and goals.

Once you have identified the faculty member you feel would be the best director, you need to ask them to direct your work. This usually involves scheduling a meeting and having a lengthy conversation (though for students at a distance, email exchanges and phone calls can work as well). Your potential director needs to assess their own expertise in relation to your project, their other teaching, research, and advising commitments, and how they feel about working with you. If a faculty member cannot work with you for any number of potential reasons, they will often suggest another likely director.

Once you have a director, discuss with them the constitution of the rest of the committee. Their input is vital to creating a cohesive and effective committee that can best help you succeed. At that point, you can approach other faculty members about serving as readers.

As you work on your exit option, be sure that you have clear expectations about assignments, drafts, and other matters with your committee. Be sure to meet with your director regularly, and provide your readers regular updates about your progress.

THE EXIT-OPTION PROPOSAL

In consultation with your director, you will need to write and file a proposal before you can register for hours in the exit-option you have chosen. This document will define your topic, timeline, expectations, and more. Samples can be found in the appendix.

THE THESIS AND DEFENSE

The thesis defense comprises a brief presentation of your project followed by questions about your thesis work. The committee may ask you about any aspect of your work, and will particularly hope to see that you speak about your project with depth, confidence, and authority.

For guidelines on preparing your thesis, visit the School of Graduate Studies website and download their “Guidelines for Preparation and Submission of Electronic/Non-electronic Theses and Electronic Dissertations” at http://www.wiu.edu/graduate_studies/thesis_and_dissertation/thesis_dissertation_guidelines.pdf.

THE DIRECTED READINGS EXAM

While different committees and the specifics of your project may affect the form of the exam, generally this is a written followed by an oral exam. Typically, you will work with your committee on a reading list and on developing exam questions

THE APPLIED PROJECT

For the applied project, depending on the specifics of the project, there is an oral exam following the written section.

OTHER REQUIREMENTS

FILING THE DEGREE PLAN

The official degree plan is not the same thing as the Plan of Study you will work out with the DGSE. The degree plan is one of the official exit documents required by the School of Graduate Studies for your graduation. You can see the blank form in the appendix or download it here: http://www.wiu.edu/graduate_studies/current_students/forms/dp.pdf

The School of Graduate Studies likes to see a degree plan filed when you have taken between 9 and 15 hours of credit, but **we suggest that you wait until the semester you plan to graduate.** This is because you must file a petition for every change you want to make on your degree plan, and the Master's degree in English at WIU is so flexible that it is extremely difficult to map out your degree so early in your program.

When it's time to submit your degree plan, here are a few things to keep in mind:

- You must list all courses you've taken, with the instructor and the grade. Don't worry about grades for courses you are currently taking; the School of Graduate Studies will fill them in at the end of the semester.

- Check the requirements for your degree in the catalog that was current when you began taking graduate classes to be sure you have met all requirements.
- Requirements change from time to time, and when they do, you have the option to fulfill the requirements of either the catalog you began with or the catalog you're finishing under. Be sure to consult your advisor if you have any questions about this.
- Fill in all the information requested at the top of the form.
- Fill in the Total Semester Hours box.
- The form does *not* require your thesis director's signature, merely his or her name.
- The form *does* require your signature.
- When you've completed the form, **make a photocopy for your files.** Then give it to the DGSE, who will pass it along to the Graduate Committee for their signatures. The DGSE will then forward it to the School of Graduate Studies.

If at any time during this process you have questions, please consult the DGSE.

APPLYING FOR GRADUATION

- During your final semester, you will need to file an Application for Graduation with the School of Graduate Studies. This form can be found on their website: http://www.wiu.edu/graduate_studies/current_students/forms/clear.pdf. A copy is also in the appendix. You must submit your application to the School of Graduate Studies by **March 10** for spring graduation; **June 10** for summer; and **October 10** for fall. Also remember to fill out the [Alumni Register Form](#) (located in dropdown box on STARS).

If you are a thesis student, please upload your thesis to ProQuest no later than Friday before finals. For electronic submission instructions, please visit:

http://www.wiu.edu/graduate_studies/thesis_and_dissertation/submission.php.

If have indicated that you will be participating in the Spring Macomb commencement ceremony, find information about the ceremony here:

http://www.wiu.edu/graduate_studies/commencement/

TIMELINE

Below is a timeline to help you track your progress through the program. While you may not meet each requirement or goal as it is outlined below, this suggests what you should hope to accomplish at each stage of your studies.

Hours	Requirements	Goals
0-9	<ul style="list-style-type: none"> ● Meet with DGSE ● Take ENG 500 	<ul style="list-style-type: none"> ● Meet as many faculty as possible ● Join EGO ● Define your intellectual goals ● Define your professional goals
9-18	<ul style="list-style-type: none"> ● Continue regular coursework 	<ul style="list-style-type: none"> ● Present a paper at the EGO Conference ● Discuss possible exit options with faculty ● Apply for awards to travel for conference presentations or research
18-24	<ul style="list-style-type: none"> ● Choose faculty director for exit option ● Assemble exit-option committee ● Write exit-option proposal 	<ul style="list-style-type: none"> ● Assemble Job Search Materials or Applications for further Graduate Study
24-30	<ul style="list-style-type: none"> ● File degree plan ● Apply for Graduation ● Complete and defend exit option 	<ul style="list-style-type: none"> ● Publish a section of your thesis ● Give a talk based on your projects

FUNDING OPPORTUNITIES

For complete, up-to-date information on assistantships, visit the School of Graduate Studies website at: http://www.wiu.edu/graduate_studies/prospective_students/gainfo.php. Graduate Assistants receive a waiver of tuition (upon receipt of a signed contract) for the period of appointment plus a maximum of one summer session adjacent to (preceding or following) the employment period. If eligible, the summer tuition waiver is automatically applied for the summer following the end of the contract period; students must notify the School of Graduate Studies at the time of signing a fall contract if they choose to use it the preceding summer. The waiver does not include insurance costs or student fees. Tuition waivers may be revoked if the assistant does not fulfill at least two months of the regular contract.

TEACHING ASSISTANTSHIPS

Teaching Assistantships are available to full-time Macomb campus students on a semester-by-semester basis. The work involves teaching two sections of English 180 (the basic first-year writing course at WIU) per semester. New TAs are required to take English 580, Teaching Assistant Colloquium, the first semester of their assistantship. TAs are also required to attend orientation the week before fall classes begin.

GRADUATE ASSISTANTSHIPS

Graduate Assistantships are available to students on a semester-by-semester basis. The work involves approximately 20 hours per week working with the [University Writing Center](#) (Macomb campus), primarily working with students who come to the Writing Center for help with their writing. GAs are required to attend orientation the week before fall classes begin as well as weekly meetings of Writing Center staff.

ASSISTANTSHIP ELIGIBILITY REQUIREMENTS

Students must meet all of the conditions listed below in order to hold an assistantship position:

1. Must have a Graduate Assistantship application, personal statement of goals, and three letters of recommendation on file in the School of Graduate Studies.
2. Must be a degree-seeking graduate student regularly accepted into a master's program. Probationary students, non-degree students, and second bachelor's degree students are not eligible to hold assistantship positions.
3. Must have a graduate GPA of at least 3.0 if graduate courses have been completed at the time the contract is initiated.
4. Must be enrolled in at least 9 s.h. of graduate coursework or undergraduate deficiencies if holding a Graduate or Research Assistant position for fall/spring; or at least 6 s.h. if holding a Teaching Assistant position for fall/spring; or 3 s.h. for summer (any position).

If it is the assistant's last semester of coursework (as verified by the degree plan), it is acceptable to be registered for only the remaining required courses.

5. Sign an assistantship contract and complete all required employment paperwork.

APPLYING FOR UNIVERSITY GRANTS

Full-time and part-time graduate students from Macomb and the Quad Cities may apply for a Graduate Student Research and Professional Development Award. This is designed to support student research projects and presentations, scholarly activities, and professional development opportunities. For more information, visit:

http://www.wiu.edu/graduate_studies/current_students/studentfund.php

DEPARTMENT AWARDS

There are a number of scholarships and awards available to full- and part-time graduate students from Macomb and the Quad Cities each year. These include:

Alfred J. Lindsey Memorial Scholarship	Graduate or undergraduate English major; 3.0 GPA undergraduate cumulative, major and minor/3.5 GPA graduate; at least junior standing; exceptional interest & skill in writing; must submit writing samples (10-page maximum)	\$1000
John Merrett Scholarship in British Literature	Graduate or undergraduate English major; at least junior standing; must submit essay from WIU British Lit. course	\$750
Nai-Tung Ting English Scholarship	Graduate or undergraduate English major; 3.0 GPA undergraduate/3.5 GPA graduate; at least junior standing; preference given to a student from mainland China	\$750 renewable
The Wanninger Foundation Scholarship	Graduate or undergraduate English major whose education was interrupted by at least two years; 2.5 GPA undergraduate/3.0 GPA graduate	\$500 renewable

To apply for any of these scholarships, visit the Department Advising Office (Simpkins 130) or go to http://www.wiu.edu/cas/english/scholarships_awards/scholarships.php to download the scholarship application form. Applications are accepted in Spring, usually early March.

The following departmental awards are for full- or part-time Macomb or Quad Cities graduate students only.

Walker Fellowship	Two awards which provide a summer stipend. Further information about the Walker award can be found at: http://www.wiu.edu/cas/english/graduate/walker.php
Mahoney Research Fellowship	Awards which support travel for research. Further information about the Mahoney award can be found at: http://www.wiu.edu/cas/english/graduate/mahoney.php
Conger Essay Award	Given to the best essay written by a graduate student in each academic year. Further information about the Conger award can be found at: http://www.wiu.edu/cas/english/graduate/conger.php
Outstanding Teaching Assistant Award	Award for outstanding work as a graduate teaching assistant. Further information can be found at: http://www.wiu.edu/cas/english/graduate/awards_aid.php

AFTER THE M.A.: CONSIDERATIONS, RESOURCES, ADVICE

Whether you are applying for jobs or further study, check out the Department’s Student Resource page: <http://www.wiu.edu/cas/english/graduate/resources.php>.

APPLYING FOR JOBS

One of the biggest misconceptions held by many graduate students is that an M.A. in English can only lead to a PhD, or at least that any other path is somehow less dignified or worthy. The reality is quite the opposite: English M.A.s are often well-qualified for work in publishing, journalism, advertising, government, social work, business communications, and other fields. Two of the best starting points for exploring such possibilities are found in the online versions of *The Chronicle of Higher Education* and *Inside Higher Education*. For instance, at <http://chronicle.com/> it may be worth a regular glance at the “Job Center,” and specifically the “Organizations Other Than Colleges” section. There is also a recently-discontinued but still invaluable blog by Sabine Hikel that deals with life after the ivory tower called “Leaving Academia” available here: <http://www.leavingacademia.com/>

Secondary teaching is another option worth considering. While this field involves its own hurdles—certification, ongoing professionalization requirements, etc.—the need for strong readers, writers, and communicators in U.S. and international classrooms is not going to disappear anytime soon. While doing an additional education degree or certificate may not be viable for everyone, it is not always necessary, either. Private schools often hire English teachers who already hold an M.A. but lack public school certification, particularly when they have had experience as university teaching assistants and can demonstrate professionalism and strong personal communication skills. (See, for instance, the National Association for Independent

Schools website at <http://www.nais.org/>) Such a position can then provide opportunity for further certification that can open up public school options as well. Lastly, it should be noted that programs like Teach for America enable strongly qualified graduates—even people without M.A. degrees—to enter public school classrooms immediately and then earn the necessary certification over time.

APPLYING FOR FURTHER STUDY

For M.A. students who still believe that their vocations may lie within the academy, the most important advice we can offer is very simple: get informed, *very* informed. Even in those cases where an M.A. student’s work is absolutely stellar, the life circumstances are right, and PhD program acceptances are forthcoming, the student needs to understand that the chances of coming out on the other end with a completed PhD and eventually a tenure-track job are very low. The average time to earn a degree for a PhD in English is around 8.5 years nationally, and although many departments are working to significantly lessen this total, the numbers are barely any better when individuals have completed a prior M.A. Presently less than half of the nation’s *PhD graduates* succeed in finding a tenure-track job within two years of graduation—and the percentage is much worse in some sub-fields.

How to get informed? One of the best, most honest and direct series of recent columns on the prospects of getting a PhD in the humanities comes from the pen of William Pannacker (pen name Thomas H. Benton). His series of articles in *The Chronicle* have been somewhat controversial for their seeming cynicism, but he isn’t making this stuff up. For starters, see the following:

- “School of Graduate Studies in the Humanities: Just Don’t Go” <http://chronicle.com/article/Graduate-School-in-the/44846>
- “Just Don’t Go, Part 2” <http://chronicle.com/article/Just-Dont-Go-Part-2/44786/>
- “Dodging the Anvil” <http://chronicle.com/article/Dodging-the-Anvil/63274>
- “The Big Lie About ‘The Life of the Mind’” <http://chronicle.com/article/The-Big-Lie-About-the-life-of/63937/>

For another perspective, check out James Mulholland’s “Neither a Trap Nor a Lie” <http://chronicle.com/article/Neither-a-Trap-Nor-a-Lie/64535/>

It’s also worth understanding that the current absurdities of humanities PhD education and the humanities job market are part of larger transformations taking place in the academy. In some ways, it would appear that the humanities are *always*, perhaps even *intrinsically*, in a “state of crisis.” One can find apocalyptic rhetoric about the end of English departments stretching back decades. But the threats of chaos have become increasingly real in recent years, both for English as a discipline and the humanities more broadly.

For an introduction to some of the larger issues at play, see the following:

- William Chace’s article, “The Decline of the English Department”
<http://www.theamericanscholar.org/the-decline-of-the-english-department/>
- Scott Jaschik’s *Inside Higher Ed* summary of a 2010 report about the “State of Humanities Departments” <http://www.insidehighered.com/news/2010/03/01/humanities>
- Frank Donoghue’s *Chronicle* article inquiry, “Can the Humanities Survive the 21st Century?” <http://chronicle.com/article/Can-the-Humanities-Survive-the/124222/>
- Mary Crane’s article, “Stop Defending the Liberal Arts”
<https://www.insidehighered.com/views/2011/01/17/stop-defending-liberal-arts>

The many articles listed here are recent as of this writing, but as this handbook ages, undoubtedly new ones will appear that are more helpful. Reading publications like *The Chronicle* and *Inside Higher Ed* on a weekly basis is a very good idea. It’s also worth turning to several more general guidebooks, though, which themselves may continue to be published in revised editions. Some of these are focused on later stages of PhD study and even one’s approach to the job market, but the sooner students can gain a sense of the big picture, the more strategic they can be about the smaller decisions along the way—indeed, even about whether the offer one receives from a program is sufficient to justify the risk. Here are several of the better volumes to look for: Goldsmith, Komlos, and Gold’s *The Chicago Guide to Your Academic Career*; Hume’s *Surviving Your Academic Job Hunt*; and Heiberger and Vick’s *The Academic Job Search Handbook*.

APPENDIX

The following pages contain resources meant to help you at different stages in your program. Many of these documents can be found online at the Department or School of Graduate Studies websites.

- [Degree Plan of Study](#)
- [Sample Plans of Study](#)
- [Sample Internship Plan: Teaching Writing](#)
- [Sample Internship Plan: Professional Writing](#)
- [Thesis Proposal Form](#)
- [Thesis Prospectus and Bibliography](#)
- [Directed Readings Proposal Form](#)
- [Sample Directed Readings Exam](#)
- [Applied Project Proposal Form](#)
- [Sample Applied Project](#)
- [School of Graduate Studies: Graduate Degree Plan](#)
- [School of Graduate Studies: Application for Graduation](#)

DEGREE PLAN OF STUDY

(to be determined in consultation with the Director of Graduate Studies in English)

Master of Arts in English

Core Course (3 cr)

Semester

ENG 500 Theory and Practice of English Studies	
--	--

Electives (21 cr)

Semester

Exit Option (6 cr):

Semester

SAMPLE PLANS OF STUDY

Plan of Study: MA with emphasis in Professional Writing*

Semester 1: ENG 500 ENG 589* ENG 480G*	Semester 2: ENG 483G ENG 574* ENG 549
Semester 3: ENG 580 ENG 680	Semester 4: ENG 680 ENG 622*

Plan of Study: MA with emphasis in Literary Studies*

Semester 1: ENG 500 ENG 494G ENG 532*	Semester 2: ENG 536* ENG 549* ENG 653*
Semester 3: ENG 580 ENG 690	Semester 4: ENG 530 ENG 690

Plan of Study: MA with emphasis in Teaching Writing*

Semester 1: ENG 500 ENG 570* ENG 589*	Semester 2: ENG 574 ENG 536 ENG 484G
Semester 3: ENG 580* ENG 690	Semester 4: ENG 622* ENG 690

*=Course fulfills an MA elective

SAMPLE INTERNSHIP PLAN: TEACHING WRITING

The intern will be added as an "instructor" to the instructor's online Eng 381 course.
The intern will attend all class meetings of the instructor's face-to-face GH101 course.

For ENG 381 the intern is expected to do the following:

participate in 3-5 required online student discussions by posting responses to their responses
parallel grade 2-3 assignments for 5 students (intern will meet with instructor to discuss his/her
evaluation of the students, how to use track changes to write comments, etc.; instructor will still
be the actual evaluator for student papers)

craft responses to some of the email questions the instructor receives from students (the intern
won't actually send his/her responses, but will talk with the instructor about responding to
students' personal and technical questions in an online course)

develop a web resources page for students that includes links to helpful, relevant sites

For GH 101 the intern is expected to do the following:

attend each class meeting

parallel grade 2-3 assignments for 5 students (intern will meet with instructor to discuss
his/her evaluation of the students; instructor will still be the actual evaluator for student
papers)

present material on some aspect of writing 3 times during the semester (the intern will develop a
lesson plan and rationale for each lesson)

In addition, the intern will do the following:

keep a teaching journal with a minimum of weekly entries (observations, reflections, questions)

meet with the instructor weekly

develop a teaching philosophy

read and write responses weekly or biweekly to theoretical and practical readings in
composition/writing studies theory

INTERNSHIP PLAN: PROFESSIONAL WRITING

The goals of the internship are to hone and apply professional writing skills through work on a variety of documents pertaining to sustainability at Western Illinois University. The intern's site supervisor will be the sustainability coordinator at the WIU Physical Plant.

The intern will gain experience with the following:

- Conducting interviews
- Writing profiles
- Writing articles for websites and print
- Writing reports
- Researching and compiling information for reports and grants

Competencies to Be Gained

- Conducting interviews and gathering data and other information
- Writing about sustainability, including technical-related topics, for the general public
- Experience with creating technical and professional documents including institutional reports

Responsibilities and Assignments

- Interviewing subjects for information on sustainability initiatives at WIU;
- Interviewing subjects to write profiles and guest editorials for university, local, and regional publications;
- Assist the sustainability coordinator in researching and compiling information for the WIU sustainability report submitted to AASHE (Association for the Advancement of Sustainability in Higher Education);
- Developing and writing content for a WIU sustainability newsletter aimed at WIU faculty, staff, students, and alumni;
- Producing documents for the WIU sustainability website;
- Attending sustainability-related events, helping to coordinate these events, and reporting on them for the newsletter, website, and local and regional publications;
- Attending meetings of the sustainability committee and other meetings as appropriate.

Hours a Week and Duration

8 hours a week for 15 weeks (120 hou

**M.A. IN ENGLISH
ENG 690
THESIS PROPOSAL FORM**

Student's Name (please print) _____

Student's ID# _____

Thesis Director's Name (please print) _____

Thesis Reader #1's Name (please print) _____

Thesis Reader #2's Name (please print) _____

Topic of Thesis _____

Date of Proposal Meeting with Committee _____

Expected Date of Completion _____

You are required to take 6 hours of ENG 690 Thesis hours in two 3-hr courses. Please indicate the semester and year in which you anticipate completing thesis hours

_____ Fall 20 _____ Spring 20 _____ Summer 20 _____ *

*Please note that all graduate faculty may not be available in the summer. Check with your thesis director and committee before planning summer hours.

Attach a detailed prospectus which includes the following information:

- Description of the project (2-3 pages);
- Selected bibliography;
- Schedule of meetings, including projected date of completion

Approval for Proposal

Thesis Director _____ DATE _____

Thesis Reader #1 _____ DATE _____

Thesis Reader #2 _____ DATE _____

Director of Graduate Studies in English _____ DATE _____

SAMPLE THESIS PROSPECTUS AND BIBLIOGRAPHY

Student: Andrew Scott

Thesis Director:

Thesis Readers:

Working Title: Saving Worlds, Sustaining Ourselves: Sustainability and Speculative Fiction

Thesis Prospectus

Ecocriticism, as described by noted ecocritic Cheryll Glotfelty in the introduction to *The Ecocriticism Reader* (2006), explores literary use of the environment as well as ecological issues expressed in texts (xviii). At first, ecocriticism seemed limited to discussing what is typically known as “nature writing”; works by writers like Thoreau and Aldo Leopold were generating much more discussion as a result of the interest in ecocriticism. However, just as environmentalism has broadened to encompass issues beyond “nature,” ecocriticism has begun pushing into other realms of literature.

In an essay published in *Beyond Nature Writing* (2001), Patrick Murphy explores an ecocritical analysis of what he calls “nature-oriented science fiction” (263). While this is an excellent and intriguing piece, it stops short of a much larger possible argument in two ways. The most notable is the limitation inflicted by the use of the term science fiction (sci-fi), rather than the umbrella term speculative fiction (sf), which is defined by the *Encyclopedia of Science Fiction* (1995) as having “com[e] to include not only soft and hard sf but also fantasy as a whole” (1144). The other limitation is in the use of the term “nature-oriented,” which implies that only sf texts that pointedly address ecological issues are to be evaluated with an ecocritical eye.

With Murphy’s essay as inspiration, I hope to push ecocriticism beyond nature writing even further by making the argument, first, that there are aspects of speculative fiction that lend the entire genre to ecocriticism, and second, that with the growing interest in sustainability, speculative fiction becomes an especially valid realm of study for the ecocritic and can offer interesting insights for the field of sustainability. The focus of this thesis will be on the analysis of two sf trilogies that are considered seminal works in the genre: J.R.R. Tolkien’s *The Lord of the Rings (LotR)* (1965)—the persistently popular and critically acclaimed fantasy epic—and Isaac Asimov’s *Foundation* (1951)—a work that, while not as popularly read as it originally was, has been recognized as “the best sf series ever” and still manages to generate a fair amount of scholarly criticism.

These two texts are most suited for this analysis because they are considered representational or foundational, if you will, of their respective genres. Orson Scott Card, a current sf writer and critic, references both works as influences on his own work and even states that much of the work in the fantasy genre is essentially Tolkien rewritten (xxii). More recently, Tom Shippey has proclaimed Tolkien as the “*Writer of the Century*” in the title of his latest book. James Gunn, a noted sci-fi critic, thinks so highly of Asimov’s *Foundation* that he subtitled his book on Asimov, *Foundations of Science Fiction*. Since it would be impossible to analyze all works of sf in order to make a generalization about how sustainability applies to the genre, analyzing two such influential texts provides a good starting point for such an argument.

Also, the decision to use these two texts is because they are very different from each other: *LotR* exhibits very clear environmental themes and has generated a fair amount of ecocriticism already, whereas *Foundation*, while it is still frequently discussed, has not been examined for ecocritical significance, largely because “nature” hardly seems to have a presence and, unless one is looking for environmental themes, it can be easy to overlook them.

However, ecocriticism of these two texts that is informed by sustainability discourse shows that, while there are many important differences between the two works, there are many similarities as well. For example, while it is clear that human superiority becomes problematic in Tolkien’s world, where humans must share the land with many other different creatures that are just as, if not more intelligent than humans, human superiority in Asimov seems to go fairly unquestioned since humans are undoubtedly the only active presence in the trilogy. However, the presence of a powerfully mutated human (the Mule) and humans with extraordinary powers (the Second Foundation), while still recognizably human, operate in the narrative to question human superiority. Similarities such as these provide the core of my argument for the applicability of sf as a whole to ecocriticism.

Working Bibliography

Agenda 21. United Nations Conference on Environment & Development, Rio de Janeiro, Brazil, 3-14 June 1992.

Asimov, Isaac. *Foundation*. New York: Ballantine, 1951.

--- “The Story Behind the *Foundation*.” *Foundation*. New York: Ballantine, 1984.

--- *Foundation and Empire*. Garden City, New York: Doubleday, 1952.

--- *Second Foundation*. Garden City, New York: Doubleday, 1953.

Boron, Stefan and Keith Murray. “Bridging the Unsustainability Gap: A Framework for Sustainable Development.” *Sustainable Development*. 12 (2004): 65-73.

Cairns, John Jr. “Future of Life on Earth.” *Ethics in Science and Environmental Politics*. 2004: 1-2 *from Eco-Ethics and Sustainability Ethics*. Ethics in Science and Environmental Politics. Book 2, Part 2. Luhe, Germany: Inter-Research, 2004.

Card, Orson Scott. Introduction. *Ender’s Game*. New York: TOR, 1991. xi-xxvi.

“Carpe Diem.” *Webster’s Ninth New Collegiate Dictionary*. 1987.

Cox, Robert. *Environmental Communication and the Public Sphere*. Thousand Oaks, CA: Sage, 2006.

Curry, Patrick. *Defending Middle-Earth*. New York: St. Martin’s Press, 1997.

Daly, Herman E. and John B. Cobb Jr. *For the Common Good: Redirecting the Economy Toward Community, the Environment, and a Sustainable Future*. 2nd ed. Boston: Beacon Press, 1994.

Davidson, Aidan. *Technology and the Contested Meanings of Sustainability*. New York: SUNY P, 2001.

Dawe, Neil K. and Kenneth L. Ryan. “The Faulty Three-Legged-Stool Model of Sustainable Development.” *Conservation Biology* 17.5 (2003): 1458-60.

Dickerson, Matthew and Jonathan Evans. *Ents, Elves, and Eriador: The Environmental Vision of J.R.R. Tolkien*. Kentucky: UP of Kentucky, 2006.

Dryzek, John S. *The Politics of the Earth: Environmental Discourses*. New York: Oxford

University Press, 1997.

The Earth Charter Earth Charter International. 4 Oct. 2000. 10 Feb. 2008.
http://www.earthcharterinaction.org/2000/10/the_earth_charter.html

The Ecocriticism Reader. Eds. Cheryll Glotfelty and Harold Fromm. Athens, Georgia: University of Georgia Press, 1996.

Ecofootprint Quiz. Earth Day Network. 2002. 10 Feb. 2008.
<http://www.earthday.net/footprint/index.asp>

Elkins, Charles. "Isaac Asimov's *Foundation* Novels: Historical Materialism Distorted into Cyclical Psycho-History." *Science-Fiction Studies*. 8.3 (1976): 26-35.

Encyclopedia of Science Fiction. Ed. John Clute and Peter Nichols. New York: St. Martin's Griffin, 1995.

Evernden, Neil. *Natural Alien: Humankind and the Environment*. Toronto: University of Toronto Press, 1993.

Flieger, Verlyn. "Taking the Part of Trees: Eco-Conflict in Middle-earth." *J.R.R. Tolkien and His Literary Resonances*. Ed. George Clark and Daniel Timmons. Westport, CT: Greenwood Press, 2000.

Fowles, Bob. "The Quest for 'A Beautiful Act': Meeting Human and Ecological Rights in Creating the Sustainable Built Environment." *Future as Fairness: Ecological Justice and Global Citizenship*. Eds. Anne K. Haugstad and J.D. Wulfhorst. New York: Rodolpi, 2004. 139-60.

Freedman, Carl. "Remembering the Future: Science and Positivism from Isaac Asimov to Gregory Benford." *Extrapolation*. 39.2 (1998): 128-138.

Gunn, James. *Isaac Asimov: The Foundations of Science Fiction*. Lanham, MD: Scarecrow Press, 2000.

Heilbroner, Robert. *An Inquiry into the Human Prospect: Updated and Reconstructed for the 1980's*. New York: Norton, 1980.

An Inconvenient Truth. Dir. Davis Guggenheim. Perf. Al Gore. Lawrence Bender Productions, 2006

Isidore, Chris. "Bush: Economy Needs 'Shot in Arm.'" *CNN Money* 22 Jan. 2008. 25 Jan. 2008.
http://money.cnn.com/2008/01/18/news/economy/bush_package/index.htm?postversion=2008012213

Jackson, Wes. *Becoming Native to This Place*. Kentucky: The University Press of Kentucky, 1994.

Koepfel, Dan. "Can This Fruit Be Saved?" *Popular Science*. 22 June 2005. 9 Feb. 2008.
<http://www.popsci.com/scitech/article/2005-06/can-fruit-be-saved>

Leopold, Aldo. *A Sand County Almanac: with Other Essays on Conservation from Round River*. New York: Oxford University Press, 1966.

The Lord of the Rings: Fellowship of the Rings. Dir. Peter Jackson. Perf. Elijah Wood, Ian McKellen, Liv Tyler, Viggo Mortensen, and Sean Astin. New Line Cinema, 2001.

Luke, Timothy W. "Neither Sustainable nor Development: Reconsidering Sustainability in Development." *Sustainable Development* 13 (2005): 228-238.

McKibben, Bill. "Reversal of Fortune." *Mother Jones*. Mar/Apr 2007. 25 Jan 2008
http://motherjones.com/news/feature/2007/03/reversal_of_fortune.html.

Mendlesohn, Farah. "Introduction: Reading Science Fiction." *The Cambridge Companion to Science Fiction*. Eds. James, Edward and Farah Mendlesohn. Cambridge: Cambridge UP, 2003.

Murphy, Patrick D. "The Non-Alibi of Alien Scapes: SF and Ecocriticism." *Beyond Nature Writing*. Eds. Armbruster, Karla and Kathleen R. Wallace. Charlottesville: University Press of

- Virginia, 2001.
- Norton, Brian C. *Sustainability: A Philosophy of Adaptive Ecosystem Management*. Chicago: University of Chicago Press, 2005.
- Orr, David W. "Four Challenges of Sustainability." *Conservation Biology* 16.6 (2002): 1457-60.
- Our Common Future*. World Commission on the Environment and Development (WCED). 4 Aug. 1987.
- Palmer, Jason, Ian Cooper, and Rita van der Vorst. "Mapping Out Fuzzy Buzzwords-Who Sits Where on Sustainability and Sustainable Development." *Sustainable Development*. 5 (1997): 87-93.
- Palumbo, Donald. "Psychohistory and Chaos Theory: the *Foundation Trilogy* and the Fractal Structure of Asimov's Robot/Empire/Foundation Metaserries." *Journal of the Fantastic in the Arts*. 7.1 (1996): 23-50.
- Rozelle, Lee. *Ecosublime: Environmental Awe and Terror from New World to Oddworld*. Tuscaloosa: University of Alabama Press, 2006.
- Shippey, Tom. *J.R.R. Tolkien: Author of the Century*. Boston: Houghton Mifflin, 2000.
- Strauss, Victoria. "Worlds and Wonders: Speculative Fiction Roundtable". *Novel and Short Story Writer's Market*. Ed. Lauren Mosko. 27th ed. Cincinnati: F+W Publications, 2007. 120-124.
- Tolkien, J.R.R. *The Fellowship of the Rings*. New York: Ballantine, 1982.
- . *The Letters of J.R.R. Tolkien*. Ed. Carpenter, Humphrey. Boston: Houghton Mifflin, 1981.
- . *The Return of the King*. Boston: Houghton Mifflin, 1994.
- . *The Two Towers*. New York: Ballantine, 1973.
- Veldman, Meredith. *Fantasy, the Bomb, and the Greening of Britain: Romantic Protest 1945-1980*. New York: Cambridge University Press, 1994.
- Waddell, Craig. "Defining Sustainable Development: A Case Study in Environmental Communication." *Technical Communication Quarterly* 4.2 (1995): 201-216.
- Wilson, E.O. *The Future of Life*. New York: Vintage Books, 2003.

**M.A. IN ENGLISH
ENG 680
DIRECTED READINGS PROPOSAL FORM**

Student's Name (please print) _____

Student's ID# _____

Faculty Director's Name (please print) _____

Faculty Reader #1's Name (please print) _____

Faculty Reader #2's Name (please print) _____

Topic of Directed Readings _____

Date of Proposal Meeting with Committee _____

Expected Date of Completion _____

You are required to take 6 hours of ENG 680 Directed Readings hours in two 3-hr courses. Please indicate the semester and year in which you anticipate completing exit-option hours

_____ Fall 20 _____ Spring 20 _____ Summer 20 _____*

*Please note that all graduate faculty may not be available in the summer. Check with your faculty director and committee before planning summer hours.

Attach a detailed prospectus which includes the following information:

- Description of the project (2-3 pages);
- Detailed bibliography;
- Schedule of meetings, including projected date of completion;
- Description of Written Exam parameters (i.e. # of questions, length, etc.)

Approval for Proposal

Faculty Director _____ DATE _____

Faculty Reader #1 _____ DATE _____

Faculty Reader #2 _____ DATE _____

Director of Graduate Studies in English _____ DATE _____

SAMPLE DIRECTED READINGS EXAM: SHAKESPEAREAN ADAPTATION

Please answer/complete three of the following questions/essay topics. You must answer one question from section 1, one question from section 2, and one of your choice from either section. Each answer should be 4-5 pages in length, typed and doubled spaced.

Please also remember that questions you choose not to answer in writing may be posed to you in the oral portion.

Your written exam should be submitted to cl-morrow@gmail.com by Sunday, December 4th, at 5:00 pm. Please email me if you have any questions.

Section 1: Adaptation and Medium

1) Throughout your capstone you have examined Shakespearean adaptations in many different mediums (film, fiction, and comic) and genres (Young Adult, literary fiction, manga, dark comedy, science fiction, etc.). Using at least two mediums and two genres, explore the challenges and opportunities that these new forms offer to works of Shakespeare. How are Shakespeare's works particularly well- or ill-suited to the selected mediums and genres?

2) Drawing on the readings done and the films you have looked in your research, discuss some of the limitations adaptations present for both readers and viewers. In your answer, consider the works of two authors and two films.

3) By focusing on two works, compare television adaptations and film adaptations. Consider the aspects of fidelity and intertextuality in your discussion.

Section 2: Adaptation and Pedagogy

4) Articulate a rationale, supported by both primary and secondary readings, for including graphic novel and Manga adaptations of Shakespeare. Consider them as vehicles for exploring Shakespeare but expand beyond Shakespeare to explore other ways in which they are appropriate for this context. How are they valuable beyond serving as "gateways" or supplements? Be sure to consider the pros and cons and to ground your answer in secondary research as well as in at least three different specific comics.

5) What would be the value in pairing *Macbeth* with *Enter the Three Witches* or *Lady Macbeth's Daughter* in your curriculum? How would you organize the unit (in terms of order of texts to be studied and how would you have students work with the texts)? How would you include/introduce critiques of Lady Macbeth and the three witches? What constraints might you anticipate?

6) Considering your reflections on YA adaptations *Anyone but You* and *Juliette Immortal*, articulate your reasons for why and how you would teach them.

**M.A. IN ENGLISH
ENG 670
APPLIED PROJECT PROPOSAL FORM**

Student's Name (please print)_____

Student's ID#_____

Faculty Director's Name (please print)_____

Faculty Reader #1's Name (please print)_____

Faculty Reader #2's Name (please print)_____

Topic of Applied Project_____

Date of Proposal Meeting with Committee_____

Expected Date of Completion_____

You are required to take 6 hours of ENG 670 Applied Project hours in two 3-hr courses. Please indicate the semester and year in which you anticipate completing exit-option hours

_____ Fall 20_____ _____ Spring 20_____ _____ Summer 20_____*

*Please note that all graduate faculty may not be available in the summer. Check with your faculty director and committee before planning summer hours.

Attach a detailed prospectus which includes the following information:

- Description of the project (2-3 pages);
- Selected bibliography;
- Schedule of meetings, including projected date of completion

Approval for Proposal

Faculty Director_____ DATE_____

Faculty Reader #1_____ DATE_____

Faculty Reader #2_____ DATE_____

Director of Graduate Studies in English_____ DATE_____

SAMPLE APPLIED PROJECT

Raymond Knight

Drs. Hamner, Malachuk, & White

Applied Project

August 2018

An Ideological Hierarchy of Empathy

I am a firm believer that reading makes people, individually and collectively, better. I love the Western trope of the cowpokes trading old newspapers and magazines out on the trail just to have something to read; the literate among these rugged workers would read to the illiterate. In my experience as a Western fiction consumer, the heroes would love reading while the villains of these tales would treat literacy with scorn. In my experience as an educator, these tropes do not hold. I have many students who are resistant to reading at all and always a few who revel in the fact that they do not read and when forced will only read poorly. I understand the myriad of reasons students would rejoice in their illiteracy; the jovial approach is an easy mask for discomfort for one reason. Still, I worry about the devaluation of reading, especially reading fiction, I witness my students exhibit.

Probably most simply, reading is linked to improved vocabulary. An improved vocabulary helps a person navigate the world, rapidly decoding signs, and generating best ways to express what they want. Understanding precise word choice leads not just to good speaking and listening or reading and writing. More importantly, precise word choice provides insight to communication and critical thinking.

But in my mind, the skills correlated to regular fiction reading, such as empathy self-reflection, are more important than an increased vocabulary, even as my preferred skills are more difficult to assess. Regular readers seem to understand unique perspectives and nuance better than non-readers. However, this understanding does not always bear obvious fruits as avid readers can still be jerks. I assume this disparity between empathetic skill and willful application is a place where ideology comes to play. In our country, we claim an egalitarian society. At Bettendorf High School, we claim to work to provide a place for all students to reach their highest potential. However, I recognize that such equality is not extended to all, either nationally or in our school community. As a professional educator, I want all of my students to be able to understand nuance, to empathise, and to improve on the person they were before. As I encourage my students to consider multiple points of view as being legitimate, even as our culture devalues some points of view, I will also be asking them to reflect on how they fit into these segregating ideological structures.

Further, I want to help my students develop a framework with which they can take on the difficult work of decoding the ideology they inhabit. Central to this goal, I hope to develop a curriculum that helps the students recognize which texts, if any, exemplify an egalitarian ideal, or which texts allow some to be more equal than others. Still, my students often do not bother to read; a common complaint among my professional peers is that their students do not read. Even as they are assessed with quizzes, tests, and essays, the students are not reading the fiction that has so much potential to help them become more understanding and insightful human beings.

Many education scholars advocate letting students choose what they read as the first step to get them reading. There is a level of discomfort in giving up the structure and predictability of studying novels in whole class sets. Still, I am willing to take the leap of faith, invest the hope and trust that if the students are reading then they are becoming better people with improved empathy

and critical thinking skills. Embracing student choice removes me as teacher from being the expert in a text and positions me as expert reader. While I am great at reading prose and skilled at poetry, a problem I already see in this approach is my weakness as a reader of comics/manga and I know a large minority of my student population is going to be interested in engaging that form. Note in the Secondary Texts a section dedicated on helping me improve as a graphic novels reader.

Another point of friction already mentioned is the unclear connection of student choice to how the texts that will help them grow. I can trust that more reading leads to increased empathy skills, but as text also indoctrinates an ideology, the students will be invited to apply their empathy skills within a framework of multiple invisible systems of oppression. Over the past year, the English 10 team has been looking to adopt a new class novel to replace Jodi Picoult's *Nineteen Minutes*, and we have considered titles such as *All American Boys* and *The Hate You Give* to help our students have a more empathetic and nuanced understanding of social tensions in America. Several of the mini-lessons I develop will need to focus on having the students build a lens to apply to whatever they are reading through which they can see what ideological power structures are being supported or challenged.

The curriculum I will be building is for BHS's Introduction to Literature 11th grade elective. Every 11th grade student has to take one literature based class: British Literature, American Literature, Contemporary Literature, or Intro to Lit. Intro to Lit is only available at teacher recommendation to students who score below the 40th percentile on their Iowa Assessments. Intro to Lit catches many resistant readers, and a few students who have outright refused to read in the past. Applying the principles of choice based reading will test the claims that when given choice all students pick up reading. Further, as BHS does not offer Intro to Lit until quarter three of the 2018-19 school year, I will have the Fall Semester for developing curriculum, the first half of the Spring

Semester for implementing the curriculum, and the second half of Spring for reflection/assessment on how the implementation went.

Questions

1. How can I cultivate habitual readers?
2. How can I jump-start student empathy in their reading?
3. How can I help students transfer their empathy from text(reading experience) to life(lived experience)?
4. How can I help these high school students begin to grasp the implications of ideology?
5. How can I, or should I, help students understand if/when the stories they are reading are reproducing or challenging systematic forms of oppression?
6. How do I build a standards based curriculum, that still focuses on decoding ideology, and can be applied to any chosen text?
7. Considering my reading list, how can I transition a racism lens to other systems of oppression: misogyny, ableism, etc.?
8. How do I know if students have critically engaged their literacy?

Primary Texts

1. Perry, Katy. "Roar." *Prism*, Capitol Records, 2013,
<https://www.youtube.com/watch?v=CevxZvSJLk8>.
2. Joel, Billy. "We Didn't Start the Fire." *Storm Front*, 1989,
<https://www.youtube.com/watch?v=eFTLKWw542g>.

3. Gambino, Childish. "This is America." Directed by Hiro Murai, mcDJ Recording, 6 May 2018, <https://www.youtube.com/watch?v=VYOjWnS4cMY>.
4. Frost, Robert. "Road not Taken." Poetry Foundation, 2018, <https://www.poetryfoundation.org/poems/44272/the-road-not-taken>.
5. Robinson, Edwin Arlington. "Richard Cory." Poetry Foundation, 2018, <https://www.poetryfoundation.org/poems/44982/richard-cory>.
6. Simon Paul, and Art Garfunkel. "Richard Cory." *Sounds of Silence*, 1966, <https://www.youtube.com/watch?v=dwqwAy85CgY>.
7. Block, Francesca Lia. "Charm." *The Rose and the Beast: Nine Fairy Tales*, HarperCollins, 2000, pp 73-97.
8. *Twelve Angry Men*. Directed by Sidney Lumet, story and screenplay by Reginald Rose, performance by Henry Fonda, Lee J. Cobb, and Ed Begley MGM, 1957, <https://archive.org/details/12AngryMen1957>.
9. Crutcher, Chris. *Running Loose*. HarperCollins, 1983.
10. Older, Daniel José. *Shadowshaper*. Scholastic, 2016
11. Kishimoto, Masashi. *Naruto Vol 1: Uzumaki Naruto*. VIZ Media, 2003.
12. Backderf, Derf. *My Friend Dahmer*. Harry N. Abrams, 2012.
13. Cass, Kiera. *The Selection*. HarperTeen, 2013.
14. Reynolds, Jason and Brendan Kiely. *All American Boys*. Atheneum/Caitlyn Dlouhy Books, 2017.
15. Reynolds, Jason. *Long Way Down*. Atheneum/Caitlyn Dlouhy Books, 2017.
16. Spinelli, Jerry. *Stargirl*. Ember, 2002.
17. Mathieu, Jennifer. *Moxie: A Novel*. Roaring Brook Press, 2017.
18. Albertalli, Becky. *Leah on the Offbeat*. Balzer & Bray, 2018.
19. Bray, Libba. *Beauty Queens*. Scholastic Paperbacks, 2012.

Secondary Texts

1. Gallagher, Kelly and Penny Kittle. *180 Days: Two Teachers and the Quest to Engage and Empower Adolescents*. Heinemann, 2018.
2. Roberts, Kate. *A Novel Approach: Whole-class Novels, Student-centered Teaching, and Choice*. Heinemann, 2018.
3. Apple, Michael W. *Ideology and Curriculum*. 3rd ed. New York: RoutledgeFalmer, 2004.
4. *Iowa Core Curriculum*. Des Moines, IA: Dept., 2008.
5. McTaggart, Jacquelyn. "Graphic Novels: The Good, the Bad, and the Ugly." *Teaching Visual Literacy: Using Comic Books, Graphic Novels, Anime, Cartoons, and More to Develop Comprehension and Thinking Skills*. Ed. Nancy Frey and Douglas Fisher. Thousand Oaks, 2008. 27+.
6. Versaci, Rocco. "'Literary Literacy' and the Role of the Comic Book Or, 'You Teach a Class on What?'" *Teaching Visual Literacy: Using Comic Books, Graphic Novels, Anime, Cartoons, and More to Develop Comprehension and Thinking Skills*. Ed. Nancy Frey and Douglas Fisher. Thousand Oaks, 2008. 91-111.
7. Paul, Annie Murphy. "Your Brain on Fiction." *Sunday Review*. The New York Times, 17 Mar. 2012, <https://www.nytimes.com/2012/03/18/opinion/sunday/the-neuroscience-of-your-brain-on-fiction.html>.
8. Binkley, Sam. "Anti-racism beyond empathy: Transformations in the knowing and governing of racial difference." *Subjectivity*, vol. 9, no. 2, Springer, July 2016, pp 181-207, <https://link.springer.com/article/10.1057/sub.2016.4>.
9. McCreary, John J. and Gregory J. Marchant. "Reading and Empathy." *Reading Psychology*, vol. 38, no. 2, Feb. 2017, pp. 182-202. EBSCOhost, search.ebscohost.com/login.aspx?direct=true&db=mzh&AN=2017901869&site=ehost-live.

10. Moya, Paula M.L. "Does Reading Literature Make You More Moral?" *Literature & Culture*, Boston Review, 24 Feb. 2014, <http://bostonreview.net/blog/paula-ml-moya-does-reading-literature-make-you-more-moral>.
11. Bloom, Paul. "How Important is Empathy? We May Overvalue It." *Op-Ed*, Los Angeles Times, 17 Jan. 2017, <http://www.latimes.com/opinion/op-ed/la-oe-bloom-empathy-value-20170117-story.html#>.
12. Fields, Karen E. and Barbara Jeanne Fields. *Racecraft: The Soul of Inequality in American Life*. Verso, 2012.
13. Gillborn, David. "Education policy as an act of white supremacy: whiteness, critical race theory and education reform." *Journal of Education Policy*, vol. 20, no. 4, Taylor and Francis, 2005.
14. Davis, Kimberly Chabot. *Beyond the White Negro: Empathy and Anti-racist Reading*. Chicago: University of Illinois Press, 2014.
15. Mower, Gordon B. "Doubts about Liberal Forms of Civic Education." *Social Philosophy Today*, Vol 32, Philosophy Documentation Center, Jan 2016, pp 59-72.
16. Allan Luke (2012) Critical Literacy: Foundational Notes, *Theory Into Practice*, 51:1, 4-11, DOI: 10.1080/00405841.2012.636324.
17. Bean, T.W., & Moni, K. (2003). "Developing students' critical literacy: Exploring identity construction in young adult fiction." *Journal of Adolescent & Adult Literacy*, vol. 46 no. 8 2003, pp 638-648.
18. Whitin, P. *Sketching stories, stretching minds: Responding visually to literature*. Heinemann, 1996.

19. Wilhelm, Jeffrey D. *Enriching Comprehension With Visualization Strategies: Text Elements and Ideas to Build Comprehension, Encourage Reflective Reading, and Represent Understanding*. Scholastic, 2013.
20. Comber, Barbara. "Critical Literacy and Social Justice." *JAAL* vol. 58, no. 5, Feb. 2015, pp. 362-367, <https://doi.org/10.1002/jaal.370>.

Schedule:

1. Foundational reading through Early Nov.
 - a. Meet with Readers in Late November
 2. Turn to curriculum development in earnest Nov. - Early Jan.
 - a. Meet with Readers in person or online Early Jan.
 3. Teach and reflect Late Jan - March
 4. Reflect Finalize Apr - May
- Weekly meetings with director/chair

Application for Graduation

Western Illinois University
School of Graduate Studies

Date:

WIU ID No.:

Name:

Print or type your name, using upper and lower case letters, exactly as you wish it to appear on your diploma.

Expected graduation date (choose one): Spring Summer Fall 20____
(Application must be in the Graduate Office by **March 10** (spring graduation); **June 10** (summer term) or **October 10** (fall graduation)).

Do you plan to participate in a commencement ceremony? Yes No

If yes, which ceremony? Macomb (May) Quad Cities (May only) Macomb (December)
(If your plans to participate change, please notify the Graduate Office as soon as possible.)

Current address (commencement information will be mailed to this address.):

Telephone number:

Email address:

Diploma address (diploma will be mailed to this address 6-8 weeks after commencement):

List the courses you are currently taking or plan to take and any approved course work to be transferred from another college or university. Include the name of the college.

Dept./Course No.	Course Title	Credit Hours	Term to be taken
------------------	--------------	--------------	------------------

**All students applying for graduation must complete an Alumni Register form.
The form is located in the drop down menu on STARS (wiu.edu/stars).**

Students – Do not write below this line



Western Illinois University
School of Graduate Studies
1 University Circle
Macomb, IL USA 61455-1390
Phone (309)298-1806; Fax (309)298-2345
www.wiu.edu/grad; Email: Grad-Office@wiu.edu

Date diploma mailed: _____