

DEPARTMENT OF ENGLISH
Washington State University

Graduate Studies Bulletin
April 10, 2020

Graduate Course Offerings
Fall 2020 * Spring 2021

The following 500-level courses will be offered by the Department of English in 2020-2021

Fall 2020	Spring 2021
501: Teaching of Composition (Nicolas)	515: Rhetorics of Racism (Eddy)
509: Classical Rhetoric (Edwards)	527 (17 th & 18 th c.) (McAuley)
534: Tchg Technical & Professional Writing (Staggers)	544: Syntax (Thomas)
543: Phonology (Thomas)	548.01: Politics of Affect (Whitson)
549: Irish Literature & Environmental Protest (Potts)	548.02: Narrative Theory (Oforlea)
573: Creating Online Editions (Campbell) (DH elective)	561: Studies in Technology & Culture (DH cert.)
595: Futurity: Feminist & Queer Theory (Thoma)	562: Writing & Rhetoric in Science & Tech (Staggers)
597 (AMS): Rhetorics of the Archive (Wilde)	

Note:

- MA students in their first and second semester must register for one credit of ENGL 598 and one credit of ENGL 600 (PDC).
- MA students in their second year must register for one credit of ENGL 598 during the semester they are shadowing a course and one credit of ENGL 600 (PDC) both semesters.
- All MA students must register for at least one credit of 700 or 702 every semester.
- PhD students teaching ENGL 101 or other composition courses must register for one credit of ENGL 600 (PDC).
- PhD students must register for at least one credit of 800 every semester.
- All MA and PhD students holding Teaching Assistantships must register for a total of 10 and no more than 12 credits. For more information, see details below for ENGL 598, 600, 700, 702, and 800.

Fall 2020

501 Seminar in Teaching of Writing: Methodology and Composition (3)

Description not available. Contact instructor for more information. **M. Nicolas (M 3:10-5:40)**

509 Classical Rhetoric (3) Classical rhetoric, when engaged carefully, is amazing. It's got power, lust, avarice, slander, philosophy, adultery, treason, ethics, invective murder, scandal, and redemption. It's also easy to represent poorly, often as a loose collection of obsolete ideas from a couple thousand years ago. My goal is to investigate, with you, classical rhetoric in its material practice: as something that very smart ancient peoples performed, lived, theorized, researched, and contested. This seminar uses the concept of empire as a way to investigate the problematic notion of a Western-oriented classical rhetorical tradition and canon. While rhetorics ostensibly rely on persuasion, they are often sustained or advanced by unequal relations of imperial power and domination, and this seminar proposes that those unequal relations of power merit investigation: the rhetorical tradition does not exist outside of politics or materiality. For those reasons, this seminar investigates texts from the classical rhetorical tradition in their historical and material contexts, offering participants a thorough familiarity with those texts while at the same time asking participants to complicate the long-held notion of traditional rhetorical canonicity. **M. Edwards (TU 2:55-5:25)**

512 Introduction to Graduate Study (1). English 512 is an introduction to the materials and methods of graduate study in English. It is recommended but not required for students entering the M.A. or Ph.D. program. It includes the following topics:

- Introduction to research methods, ethics, and issues (such as seeking IRB approval)
- Campus centers (CDSC, etc.) and their resources
- Reference management tools (Mendeley, Zotero, Endnote) and their uses
- Reading scholarly articles (arguments, contexts, theories)
- Writing seminar papers: finding your voice, making a persuasive argument, literature reviews, and so on
- Writing for the profession: calls for papers, conference proposals, brief biographies, and other materials
- Job market preparation: how to assess your goals, read a job ad, create a curriculum vitae (cv), and write a cover letter for academic and broader forms of employment
- Conversations with and presentations by faculty through the colloquium series and through faculty visits to the class

Students are expected to complete the following: Turn in a CV and cover letter; attend at least one colloquium beyond this class; attend and participate in the class. **D. Campbell (Th 1:25-2:15)**

534 Theories and Methods in the Teaching Technical & Professional Writing (3) This seminar offers WSU's graduate students a foundation for teaching undergraduate technical and professional writing courses. As such, it is a survey of current scholarship concerning objectives and methods of instruction in technical and professional communication that takes a rhetorical view of theory within the field. The seminar ms to not only investigate the historical and theoretical bases for production of writing in scientific and technical industries, but also to familiarize students with models of inquiry in the field, emphasizing the connections between theory and pedagogy in technical and professional communication. This course also serves as a credentialing mechanism for graduate students who wish to teach English 402 by providing the necessary pedagogical training in and scholarly context for professional communication.

J. Stagers (M 12:10-2:40)

543 Phonology (3)
M Thomas (TUTH 13:25-2:40)

549 Seminar in 20th Century British Literature: Irish Literature & the Rhetoric of Environmental Protest (3) Often considered the first colony of Great Britain, Ireland has long relied on coded forms of protest, particularly through music and poetry, to address the Irish dispossession from the land. The Irish environmental movement, which began gaining momentum in the nineteen seventies, has influenced and been addressed by contemporary Irish writers, artists, and musicians, who often invoke Ireland's history of dispossession. This seminar examines Irish environmental writing and its cultural contexts, considers how postcolonial ecocriticism might usefully be applied to Ireland, and analyzes the rhetoric of Irish environmental protests. By placing the Irish environmental movement within the broader contexts of Irish national and postcolonial discourses, I hope to invite discussion and make analogies with a range of global environmental protests. Notable Irish environmental protests that invoke the history of colonial dispossession have focused on road construction (Roads protests can be traced to Boudicca's insurrection against Roman occupation in Britain and have been shaped in Ireland by famine roads—roads that the starving Irish were forced to build in exchange for food). In the twentieth century, roads protests have continued, from John Montague's 1968 literary protest, "Hymn to the New Omagh Road" to the M3 motorway through the Tara-Skyrne valley. Other environmental protests involve the ostensibly barren Burren region; Bogland, often depicted as

uncultivable wasteland, and considered metonymic for Irish character; natural resources, including hydroelectric, wind, and nuclear power; as well as natural gas: the “Shell to Sea” campaign, launched in 2005 in protest of Shell Oil’s effort to build a natural gas pipeline on Rossport’s land, near the mouth of Broadhaven Bay. Both the rhetoric of Irish environmental campaigns as well as their literary expressions have inevitably tapped into an audience’s awareness of the historic and symbolic significance of Irish animals. It is essential to balance the historic and symbolic understanding of Irish animals with their ecological significance, and also, to balance the literary celebrations of threatened as well as extinct species with the rhetoric that argues for the protection of threatened species. Invasions of Ireland are now also biological; many animals native to Ireland will face extinction if foreign species invading the country are not controlled. Texts for the course include the poetry of John Montague, Seamus Heaney, Moya Cannon, and Francis Harvey; the fiction of John McGahern, Edna O’Brien, and Patrick McCabe; as well as the plays of Francis Harvey, W.B. Yeats, and Brian Friel; and music included in the three-CD set, *Songs of Solidarity and Resistance* (2015), as well as the CD, *The Sound of Stone: Artists for Mullaghmore* (1993). We will also read excerpts from Greg Garrard’s *Ecocriticism*, Jonathan Bate’s *The Song of the Earth*, Liam Leonard’s *Politics Inflamed* (2005), *Green Nation* (2006), and *The Environmental Movement in Ireland*.

D. Potts (TUTH 12:05-1:20)

- 573 Creating Online Editions: Theory and Practice (3)** This seminar combines the theoretical, analytical, and practical skills needed to create online and print editions. We will read Edith Wharton (*The House of Mirth*, *Summer*, *The Custom of the Country*, *The Age of Innocence*), Virginia Woolf, and Charles W. Chesnutt in the publication context of their works both during their own day and in their new incarnations as digital editions. We'll work with unpublished writings and various editions of Edith Wharton's writings as well as the Virginia Woolf Collection in the MASC. Readings include theoretical work by Jerome McGann, Lisa Gitelman, Matthew K. Gold, Matthew Kirschenbaum, William Procter Williams and Craig S. Abbott, Roopika Risam, Shawna Ross, and Amy Earhart.

Students will learn hands-on digital and traditional editorial markup and will perform some actual editing work to explore the underpinnings of digital editions. We'll discuss theories of editing (Tanselle, Bowers, etc.) as well as traditional topics in editing (manuscripts, typescripts, establishing provenance, transcription, methods of collation, distinguishing editions and printings, and theories of editorial practice) through Williams and Abbott. We'll also explore digital methods of collation such as Juxta, PocketHinman, and Traherne Digital Collator. Among the markup tools we'll practice using in creating editions are basic HTML and CSS, the TEI (Text-Encoding Initiative), and Scalar. This course is an approved elective for the Digital Humanities Certificate. **D. Campbell (W 3:10-5:40)**

590 Research in English Studies (1) (Arranged) See description at the end of this document.

595 Seminar in Critical and Cultural Theory: Futurity: Feminist & Queer Theoretical Interventions & Genres of Forecasting (3) This seminar takes up the topic of futurity, building on a crucial area of theoretical concern that has been the intense focus of scholarship over the past decade and numerous recent conference themes across a variety of fields or subfields related to English studies, including literary, American, and feminist and queer studies. As one session on “Forecasting” for the 2019 American Comparative Literature Association annual conference observes, in a broad understanding of weather: “It is not just climatologists and scientists that engage in forecasting these future weather scenarios. Scholars, artists, writers, activists, planners, and policy makers are all trying their hand at forecasting, at casting projections forwards through careful prognosis and/or radical acts of imagination. They do so as a way of grappling with the complex and uncertain scenarios that lie just ahead of us, as well trying to imagine entirely different futures than the ones to which we collectively seem fated” (Jago).

The seminar will consider questions posed by contemporary feminist and queer theorists who have developed and engaged a wide range of concepts related to futurity: the Chthulucene, cruel optimism, fugitivity, planetarity, the post-work imaginary, reprofuturity, utopia/dystopia, and world making, to name a few. We begin with the influential provocations of Donna Haraway’s *Cyborg Manifesto* and José Muñoz’s *Cruising Utopia*, and move through a varied and eclectic selection of recent thinking on futurity. At five points in the semester, there will be interregna when we read genres of literary prediction and forecasting—fiction, poetry, and memoir—with texts collectively decided upon by seminar members. The final paper will be an analysis of a primary text or texts using theoretical concepts and a framework encountered during the semester and through independent research in the topic. **P. Thoma (TH 2:55-5:25)**

597 Topics in Composition and Rhetoric: Rhetorics of the Archive (3) Terry Cook’s notion that “We are what we keep; we keep what we are” is suggestive of the problematic nature of archives and, subsequently, the products of archival research. This course takes up the rhetorical nature of these concerns, examining the constructed nature of both archives and histories. While interrogating these issues, students will acquire pragmatic archival skills, learning about archival research methods and methodologies. In addition to exploring archival collections at the WSU library, they will investigate digital and personal archives, which will culminate in their own original research project. While the course primarily focuses on archival research as it is enacted in the discipline of rhetoric and

composition, it is also relevant to students interested in pursuing archival projects in other disciplines and in pedagogical settings. **P. Wilde (W 3:10-5:40 AMS)**

Spring 2021

- 515 Rhetorics of Racism (3)** Rhetoric is theorized within the national, linguistic, political-economic and cultural settings in which it is contested and in which it is used. Systemic racism/white supremacy and its rhetorics are often ignored or minimally studied or confronted in contemporary white rhetorical theory work. This seminar will look closely at how Burke's rhetorical politics of identification fits into contemporary rhetorics of racism and the current expanding threat of white supremacy and white-controlled rhetorics of the less than human. How, when and why does contemporary rhetorical theory ignore rhetorics of racism and white supremacy? Which current rhetorical theorists confront racism/white supremacy in depth and how are their racialized politics of identification complicated by the Burke texts we will study? The theorists we will look at will start with Anzaldua, Gertrude Buck, bell hooks, Krista Radcliffe, Richard Weaver, Richard Vatz, and will move to emerging contemporaries like Layla Saad. Seminar question: is the massive overrepresentation of white people in contemporary expanding atheism and AI the final theoretical stage of white supremacy? The replacing of the infinite, the transcendent, the divine, and the human, with a white self who is claiming all power while incarcerating or excising the outsider, the less than human others of color? What is the full rhetorical significance of white AI facial recognition software not seeing black and brown faces? **R. Eddy (TUTH 2:50-4:05)**
- 527 Seminar in 17th & 18th Century Literature (3) Gothic Redux, or the Politics of Horror!** Any attempt to account for the Gothic novel's unprecedented popularity in the 1790s must grapple with the Marquis de Sade's critical suggestion, that, "the Gothic novels of [Ann] Radcliffe and [Matthew] Lewis" – two of the foremost contributors to this sudden craze for 'terror fiction' – "were 'the necessary fruits of the revolutionary tremors felt by the whole of Europe.'" Or, as Robert Miles explains, "according to Sade's view, the bloody horrors of the revolution pushed novelists to new extremes of imaginary violence, as they strove to compete with the shocking reality." Riddled with anxiety in this most divisive decade of political upheaval (the 1790s) – a period informed by two violent, and hugely impactful revolutions in France (1789 – 1799) and Haiti (1791 – 1804) – readers in Britain (narrowly separated from France by the English Channel) and a fearfully divided, newborn United States discovered in Gothic novels wildly imaginative representations of these (and other) unsettling political realities.

If we accept this explanation for the Gothic novel's dominance of the literary market in the 1790s as true – i.e., that readers embraced this 'terrorist system of novel writing' because it afforded them an opportunity to process anxieties / dangerous emotions steeped in the political realities of the day (rape culture, slavery & abolition, yellow fever, and the French and Haitian Revolutions) – then perhaps right now would be a most appropriate time for us to engage in a sort of Gothic revival or reboot . . . that is, as we struggle to come to grips with similarly shocking realities, including the Covid-19 pandemic and climate change. In short, the point of this seminar will be precisely that. We will read Gothic literature (Romance and Horror) from the long eighteenth century in light of disturbing present-day political realities.

The course will be organized around several overlapping areas of investigation:

Gender and Sexuality, Racism (Slavery and Abolition), Imperialism, **Disease**, and the **Eco-Gothic**. Texts may include:

Ann Radcliffe, *The Romance of the Forest* OR *The Mysteries of Udolpho*

Mary Wollstonecraft, *The Wrongs of Woman*

Matthew Lewis, *The Monk*

Charlotte Dacre, *Zofloya, or the Moor*

Quobna Ottobah Cugoana, *Thoughts and Sentiments on the Evils of Slavery*

Leonora Sansay, *Secret History, or the Horrors of St. Domingo*

The History of Mary Prince

John Polidori, *The Vampyre* (& Uriah D'Arcy, *The Black Vampyre: A Legend of St. Domingo*)

Charles Brockden Brown, *Arthur Mervyn*

And possibly either William Godwin, *Caleb Williams*, or Mary Shelley, *The Last Man*.

K. McAuley (TUTH 1:25-2:40)

544 Syntax (3) Description not available. Contact instructor for more information.

M. Thomas (MWF 1:10-2:00)

548 Seminar in Critical and Cultural Theory: Science Fiction and Planetary Computing

(3) A few weeks into Spring 2020's COVID-19 pandemic, Benjamin Bratton of the Strelka institute released "18 Lessons of Quarantine Urbanism." Some of the lessons included "an epidemiological view of society" emphasizing the biological relationality over individualistic substance; and "governing model simulations" in which algorithmic surveillance and predictive mathematical models become central to governmental decision-making about pandemics and climate change. Bratton's comments about the quarantine follow his argument in 2015's *The Stack: On Software and Sovereignty* that the Westphalian model of governance, focusing on human beings and social institutions, is being replaced by an "accidental

megastructure" composed of ubiquitous computing and the human and non-human accidents it manages and engenders.

Central to Bratton's argument is what he calls "information realism," in which the "accident" of computerized visualization allowed for new theories about biological relationality to emerge aligned with the new materialism of Gilles Deleuze and Jane Bennett. This course will explore how science fiction authors are already designing for the future of platform governance, complicating claims that such fiction is simply about representing history. Instead, science fiction speculation helps us, in Bratton's words, "design for what comes next, what comes outside, what has already arrived" (289). Meanwhile, the course will also chart how scholars from Elizabeth Povinelli to Amit Rai and Zakiyyah Inman Jackson have provided theoretical models for analyzing algorithmic governance and information realism to contest the ostensibly white, Californian ethos animating Bratton's work. Povinelli, for instance, demonstrates how Western dichotomies between living and dead matter underwrite land rights legislation. These assumptions undermine indigenous attempts to defend ancestral lands when faced with corporate mining and resource extraction. *The Stack* will act as the spine for the course, and each of its layers (Earth, Cloud, City, Address, Interface, and User) will be supplemented with readings in contemporary critical theory and science fiction from a variety of authors. **Requirements:** Leading class, and traditional fifteen-page seminar paper or equivalent digital or pedagogical project.

R. Whitson (TH 2:50-5:20)

- 561 Studies in Technology & Culture (3) From the catalog:** Foundation examination of key concepts, tools, and possibilities afforded by engaging with technology through a critical cultural lens. (Crosslisted course offered as DTC 561, ENGLISH 561).

Course Description: DTC/ENGL 561 uses a critical cultural lens to begin exploring the intersections of technological innovation and social inequity with the intention of preparing course participants to find and create digital tools and pathways that address social concerns in ways that are more equitable and just. Specific topics to include network sovereignty, digital social protest, the role of big data in the administration of social services, algorithmic bias, and misperceptions concerning the early and current adoption/remix of digital technology within communities of color.

A. Plemons (M 3:10-5:40)

- 562 Writing and Rhetoric in the Science & Tech Seminar (3)**

This course is an introduction to the rhetorical, historical and social analysis of science as a discursive and material practice. Arguably, "science" is the dominant discourse of our time. Whether we are focused on technology, medicine, the environment, or public policy, science affects all our lives in profound ways, and it

does this through written and digital texts. This course provides a brief overview of the field of Rhetoric of Science, Technology and Medicine (RSTM) by way of historical context and then focuses on understanding how the writing done in science works in a variety of different contexts. **J. Stagers (M 3:10-5:40)**

- 573 Seminar in American Literature: The Literary Genre of Toni Morrison (3)** “I would like to write novels that were unmistakably mine but nevertheless fit first into African-American traditions and, second of all, this whole thing called literature.”
-Toni Morrison

This seminar will study the literary genius of Toni Morrison, 1993 Nobel Laureate in Literature and a major American novelist. Unlike many writers of color, who take issue with the ethnic or racial “qualification” of their status as artists, Morrison always insisted that she was an African American writer first and was committed to sharing African American experiences. Throughout her career, she has added to and extended the American and African American literary and cultural landscape and is a well-established voice. In this class, we will trace Morrison’s treatment of race, class, gender, sexual orientation, and religion across her literary texts, essays, and interviews. We will also examine her interest in the anxieties of being American; her study of love; and notions of redemption for African American people as well as her representations of family, society, and community.

We will read as many of Morrison’s fiction and non-fiction as we can in the time we have. Most class meetings will be organized around discussions of the assigned daily readings, though I will intrude with brief lectures when I feel that doing so will help the discussion along. Also, we will address whatever the members of the group feel to be interesting or important, but I will try to keep attentive to the question of the development of Morrison’s art and imagination over the course of her career, to the ways which her writing recurs to certain basic issues and questions, but does so in a way that is constantly innovating, to her writing as a dialogue between recursive and progressive movement. **Requirements:** Three one-page position papers, One 20-25-page seminar essay, and a final presentation along with regular attendance and participation in discussion.

A. Oforlea (W 3:10-6:00)

- 590 Research in English Studies (1) (Arranged)**
See description at the end of this document.

- 598 Teaching Apprenticeship** (pass/fail)

All graduate students holding Teaching Assistantships must sign up for a total of **three** credits of English 598; normally **one** credit is taken during each of the first three semesters. The responsibilities for English 598 are as follows:

First Semester: Directed Study in the Writing Center (English 102); arrangements will be made by the Director of the Writing Center. Students attend several tutor-training sessions at the Writing Center, and they participate in English 102 meetings (normally held every other week).

Second Semester: Weekly Colloquium on Freshman Composition, to be attended by all first-time Teaching Assistants (normally held on Mondays from 12:10 – 1:00 p.m.). Arrangements will be made by the Director of Composition. This course occurs in conjunction with English 600 (PDC) on Wednesdays.

Third or Fourth Semester: Mentored Teaching – students work as apprentice teachers with a faculty member of their choice who is currently teaching an undergraduate course. They attend classes, discuss pedagogical strategies, plan assignments, teach occasionally, etc. Precise arrangements are negotiated by the student and faculty member.

Exceptions to the 598 sequence must be approved by the Director of Graduate Studies.

590 Research in English Studies (See the *Graduate Manual* for a full description.)

English 590 is a graded independent study designed to provide directed research in English studies for individuals (or small groups) in conjunction with one or more faculty members. English 590 may be taken for 1 credit per semester up to a total of 3 credits altogether. One credit of English 590 is required for the Ph.D. program.

In Option One, the student would prepare least a one-page (typed and double-spaced) bibliography on key primary and secondary works in a specific research field along with a project description or rationale for choosing the works. In Option Two, the student's work might include not only readings but also a practical exploration of other methods of research, including but not limited to learning statistical methods, working with digital technologies, or gaining experience with editorial work.

For both options, students typically meet with their research mentors once a week and at the outset draw up a memorandum of understanding that delimits the relative proportions of readings, discussion, and, if appropriate, practice, along with a clearly delineated set of standards for assessing quality and progress. The student's research goals should be the focus of all work undertaken for the project. Under no circumstances may the instructor allow the needs of a larger project (for data collection, coding, and so forth) to supersede the benefit to the student.

All doctoral students must take at least 1 credit of English 590, but no more than 3 credits total are allowed. English 590 is not intended to be a substitute for a viable graduate seminar. M.A. students may take English 590 but might not find the time to do so in their program of study.

Students are encouraged to seek out faculty members to learn their research areas and availability for an English 590.

Donna Campbell, campbelld@wsu.edu. Research areas: transnational 19th to mid-20th-century U. S. literature; gender studies and women writers; realism, critical regionalism, waste studies, naturalism, and popular fiction; early and Golden Age film; Western women writers; digital humanities. Readings courses in these areas and also the following projects for student collaboration: editing *The Complete Works of Edith Wharton*, a 30-volume series for Oxford University Press, and *Digital Wharton* (Scalar). I welcome students in any of these areas, especially those who might be interested in digital projects or hands-on textual editing.

Johanna Hillen is focusing on two major projects: (1) using big data analytics to assess rhetorical moves in public comments on proposed federal rule-making and (2) analyzing data to determine the most effective methods to recruit and retain study participants in Writing Studies. General research/teaching interests: Writing Studies research methodologies, research ethics, big data analytics public policy and Writing Studies, community engagement, and technical communication theory and practice.

Donna Potts — As to 590 topics, I just finished a book manuscript for Palgrave on Irish Writing and Postcolonial Ecocriticism. I've also done research on Campus Rape, and am now considering a book on Irish Literature and Trauma. I'm also writing a biography of the first doctor to identify Cystic Fibrosis, Dorothy Hansine Andersen--and I'm working on a second collection of poetry. So anything having to do with Postcolonial theory, Trauma theory, Ecocriticism, Women's Studies, Biography, or Creative Writing would work. My seminar description is below (since I don't teach it until next spring, I'm not altogether sure how it might change in the meantime!)

600 **Special Projects or Independent Study** (pass/fail)

The English 600 designation includes the following selections:

1. PDC (Required) (1 credit) All new Teaching Assistants and returning graduate students who are currently teaching English 101 or 105 must sign up for **one** credit of English 600. This credit compensates their participation in a weekly staff meeting on the teaching of English 101 or 105 (Professional Development Colloquium, or PDC). The meeting normally takes place on Wednesdays from 12:10 – 1:00 p.m.

2. Preparation for Proficiency Testing (1 credit). (Optional) This course is designed to prepare students to meet the Foreign Language Requirement and is entirely online. It consists of independent study of a language (typically French or Spanish) combined with five or so Zoom or Skype meetings with the instructor. At the end, the student takes the Foreign Language Proficiency exam (see *Graduate Manual*). May be repeated.

3. Independent Study (Optional) (1 credit). Although normally independent study with a faculty member is included under English 590, graduate students may choose to enroll in an ungraded independent study with a faculty member of their choice. In order to do this they must submit an independent study proposal to the Director of Graduate Studies; the proposal should previously have been signed by the faculty member in question. Forms for this proposal are available from the Graduate Program Coordinator.

700 Master's Research, Thesis and/or Examination (Variable credit)

English 700 is for a **THESIS DEGREE** program **ONLY** and must consist of at least 4 hours on the M.A. program. Time, place, and instructor by arrangement.

702 Master's Special Problems, Directed Study, and/or Examination (Variable credit)

English 702 is for a **NON-THESIS DEGREE** program **ONLY** and must consist of 4 hours on the M.A. program, 2 of which must be in the semester of written and final exams. Time, place, and instructor by arrangement.

800 Doctoral Research, Dissertation, and/or Examination (Variable credit)

Time, place, and instructor by arrangement; at least 20 hours are required on the program.