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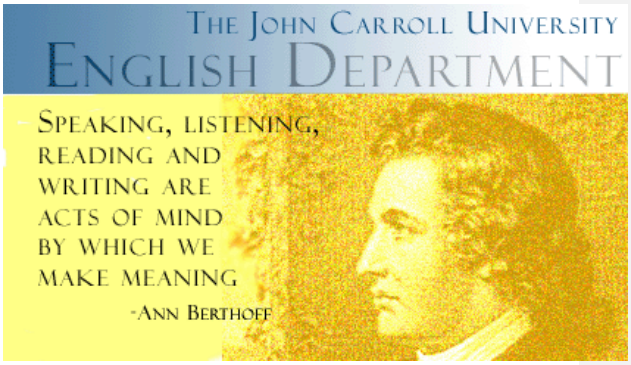
MASTER OF ARTS IN ENGLISH HANDBOOK



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MASTER OF ARTS IN ENGLISH HANDBOOK

General Description

The M.A. program in English invites applicants from any accredited college or university who wish to pursue graduate studies in English, American, and Anglophone literatures. The M.A. in English is designed to provide a broad background in English literatures and to introduce students to methods of critical analysis and scholarly technique. We also offer two specializations (not tracks): one in composition and rhetoric, the other in creative writing. The Department welcomes students interested in preparing themselves for doctoral programs, teachers intent on deepening their understanding of literature, writers who want to stretch their creative talents, and persons eager to enrich their lives through reading and writing. The program cultivates broad reading, rigorous analysis of texts, and extended writing informed by research. It includes course work spanning a range of historical periods from the medieval to the present. Applicants to the program usually have taken at least six upper-division, undergraduate courses in English, American, or world literature.

Admission to the Master's program in English depends on a favorable evaluation of the applicant's undergraduate record, GRE scores for those applying for a Graduate Assistantship (with a writing score of at least a 4; applicants not applying for a Graduate Assistantship do not need to send GRE scores), two recommendations from undergraduate professors, the applicant's statement of purpose, and a sample of scholarly writing. Applicants should normally have a GPA in their major of at least 3.0. Undergraduate studies usually must have included six upper-division courses (18 hours) in English and American literature. Although applications for admission are accepted until one month before the start of the semester in which an applicant wishes to enroll, early application is recommended. Inquiries regarding Graduate Assistantships should be made directly to the department. Applications for assistantships, along with all supporting documents and test scores, must be submitted to the Office of Graduate Studies by February 15.

The department course of study requires 30 credit hours, leading to the MA degree:

1.) nine courses
2.) a proposal (EN 598A), and an essay or creative project (EN 599B)
3.) a comprehensive field exam

Note: A Comp/Rhet specialization is completed by taking EN 589, sitting the Comp/Rhet MA exam, and producing an MA essay relevant to the field.
A Creative Writing specialization is completed by taking an advance writing course (offered in the Spring semester), sitting the Creative Writing MA exam, and producing an extended creative project.

First-year Graduate Assistants must also take **EN 589 Studies Rhetoric and Composition** and **EN 588A Teaching Practicum I** during their first semester, **EN 588B Teaching Practicum II** during their second semester, and **EN 588C Teaching Practicum III** during their third semester.

At the time of acceptance, each student is assigned to the Director of Graduate Studies as the advisor. The student's program must be planned with the advisor's approval.

General Course Requirements for M.A. Candidates

1. **Time-period requirements:** Students are required to take at least **four** courses that examine pre-Romantic (pre-1800) materials, and to take at least **four** courses that examine materials from the Romantics or post-eighteenth century onwards. It is strongly recommended that students take a theory course.

"Squinting" graduate courses: students who take a graduate course whose status, from a historical standpoint, is ambiguous, may petition to have it count as either a pre- or post-1800 course. Students must then focus their scholarly production in the part of the historical survey relevant to the time period they are seeking to petition. For example, if a student wishes EN 590 History of the Literary Theory and Criticism to count as a pre-1800 course, then the student's long essay in the course should be on material that predates the nineteenth century.

2. **EN 589 Studies in Rhetoric and Composition** Graduate Assistants must take EN 589 Studies in Rhetoric and Composition their first semester of enrollment.

3. **EN 588A/B/C:** First-year Graduate Assistants are also required to take EN 588A Teaching Practicum I during their first semester, 588B Teaching Practicum II during their second semester, and 588C Teaching Practicum III during their third semester.

4. **598A/B and 599A/B:** Students must enroll in the one-credit EN 598A MA Proposal the semester before enrolling in the one-credit EN 598B MA Essay or Creative Project. Students may not enroll in EN 598A and EN 598B the same semester.

Independent Studies in the Graduate Program are extremely rare and only permitted at the 400 level. They must be approved by the advisor and the department chair and will only run at the 400 level. Students in their final semester may not participate in commencement exercises if they have an incomplete independent study.

Transfer credit: It is possible for credit for up to six hours of instruction at other institutions to transfer. Students need to fill out a transient petition form, which is available online (from JCU's home page, click on Academics, then choose Arts and Sciences, and then choose Forms and Petitions). The petition must be sent, along with course descriptions, to the English Department's Chair, who will confer with the Director of Graduate Studies. Courses must be at the 500 level and students must earn at least a B to receive credit.

Comprehensive Examination

After having completed at least seven English courses, students are eligible to take the Comprehensive Examination, which is offered the first Saturday after winter break in January. The Master's Examination in English is designed to test students' understanding of literary texts in relation to the literary-historical periods in which they fall. To this end, students are tested on their reading of ten or more primary works, normally from the time period that most closely follows the topic of their M.A. essay or thesis, plus a secondary list of critical works that pertains to the period. In cases where a student's essay topic overlaps two fields, a decision will be made in consultation with the MA advisor and/or the Director of Graduate Studies. The periods are as follows:

- Medieval
- Renaissance
- Restoration and Eighteenth Century
- Romantic and Victorian
- American Literature to1900
- Modernism (British and American)
- Contemporary (British and American)

Students specializing in Creative Writing or Composition and Rhetoric will take the MA exam in that field. Candidates will be directed online to register for the exam they plan to take, typically by late November.

By requiring students to read both primary and secondary materials, the exam asks students to read literature in a variety of contexts: historical, social, and critical. The broad knowledge acquired provides a capstone to course work and aids candidates in achieving their future goals, whether these involve doctoral work, high school or community college teaching, or personal development. Note that while some exam material may be taught in graduate courses, the exam is also testing a student's ability to think critically about texts independent of course work.

The examination affords candidates a two-hour opportunity to respond to questions. The Department uses a standard period test divided into objective and essay parts. The objective part, which constitutes approximately 30 minutes of the exam, includes definitions of terms, identification of passages, and short answer questions. The essay section, which constitutes approximately 90 minutes of the exam, requires students to answer one or two essay questions given at the exam. Each exam is read and evaluated by the members of the corresponding period committee. See sample exams.

Each exam is given a grade of “HP” (High Pass, for a mark of 90% or better), "P" (Pass, for 70%-89%), or “F” (Fail, for a grade of less than 70%). Any exam receiving an “F” is reread by a different set of readers within the period committee. Retakes are normally offered within one month of the exam, if possible. No student may retake an exam more than twice: any student failing after the second retake will be deemed to have failed the exam.

Master’s Essay

The essay, a paper of 25 to 35 pages, must demonstrate a well-reasoned, original argument that situates itself amid the critical discourse regarding a given topic. It is recommended that students use a seminar paper as a starting point for an M.A. essay. A useful model for the essay is a journal article in the field.

Students must have the DGS enroll them in the one-credit EN 598 Proposal the semester before enrolling in the one-credit EN 598B Essay or Creative Project. Students may not enroll in 598A and 598B the same semester.

To get registered for the one-credit EN 598A Proposal, students typically have finished or are about to finish 15 hours of courses. Students must identify an advisor who will supervise the entire writing process constituting EN 598A/B. The advisor must confirm that the DGS may register the student for EN 598A/B. Students should note that the essay advisor is not necessarily the same faculty member as the Director of Graduate Studies, who is assigned to the student when he or she first enters the program.

For successful completion of EN 598A, the student must write a five-page proposal that thoroughly discusses the essay’s argument and development, scholarship consulted, and the advisor’s suggestions. Students who successfully complete EN 598A will earn a grade of CR. Students who do not complete EN 598A by semester’s end will receive a grade of PR, which delays enrolling in EN 598B by another semester. After two years, a PR turns into a W and students must pay to take EN 598A again.

After successful completion of EN 598A, the DGS may register the student for the one-credit EN 598B M.A. Essay or Creative Project. Students who successfully complete EN 598B

will earn a grade of CR. Students who do not complete EN 598B by semester's end will receive a grade of PR. After two years, a PR turns into a W and students must pay to take EN 598B again.

Students must note the date by which the essay is to be submitted to the Graduate School in time for commencement (for a May graduation, students must apply to graduate the previous November and submit their thesis by early April). The student submits the essay to the Office of Graduate Studies only after it has received the final approval and signature of the advisor.

Creative Project

Those with a Creative Writing specialization must complete a Creative Project. This project may be from the following genres: fiction, creative non-fiction, or poetry. The project should include a five-to-ten-page critical essay detailing the history and characteristics of the chosen genre. Projects may run to 100 pages, particularly if they are in prose.

Before writing their creative project, students must have the DGS enroll them in the one-credit EN 598A Proposal the semester before enrolling in the one-credit EN 598B Essay or Creative Project. Students may not enroll in 598A and 598B the same semester.

To get registered for the one-credit EN 598A Proposal, students typically have finished or are about to finish 15 credits. Students must identify an advisor who will supervise the entire writing process constituting EN 598A/B. The advisor registers the student for EN 598A/B. Students should note that their project advisor is not necessarily the same faculty member as the Director of Graduate Studies, who is assigned to the student when he or she first enters the program.

For successful completion of EN 598A, the student must write a five-page proposal that thoroughly discusses the creative project's form and development, secondary sources consulted, and the advisor's suggestions. Students who successfully complete EN 598A will earn a grade of CR. Students who do not complete EN 598A by semester's end will receive a grade of PR, which delays enrolling in EN 598B by another semester. After two years, a PR turns into a W and students must pay to take EN 598A again.

After successful completion of EN 598A, the student may register (with advisor's approval) for the one-credit EN 598B M.A. Essay or Creative Project. Students who successfully complete EN 598B will earn a grade of CR. Students who do not complete EN 598B by semester's end will receive a grade of PR. After two years, a PR turns into a W and students must pay to take EN 598B again.

Students must note the date by which the creative project is to be submitted to the Graduate School in time for commencement (for a May graduation, students must apply to graduate the previous November and submit their thesis by early April). The student submits the project to the Office of Graduate Studies only after it has received the final approval and signature of the advisor.

Guidelines for submission of Essay, Creative Project, or Thesis

An essay, creative project, or a thesis is usually submitted to the Office of Graduate Studies during the final semester of a student's work in paper and online; students should consult the Office of Graduate Studies or the Academic Calendar for exact submission deadlines. Once submitted, the essay or thesis is subject to the approval or rejection of the Office of Graduate Studies. Questions regarding such specifics as the required format, the number of copies required, etc., are answered in the Department's "Guidelines for Essay & Thesis Presentation,"

included at the end of this booklet. It is also available online. Copies of previous essays and theses are kept on file for student review in the Department of English.

Please note that requirements in this handbook are occasionally modified and that students are responsible for meeting the degree requirements set forth in the Graduate School Bulletin that is in force during their first semester of courses at JCU.

FINANCIAL AID Financial aid is available in the form of Graduate Assistantships, including Teaching Assistantships and Research Assistantships, although the Department is able to offer the latter form of funding only occasionally. The nine-month stipend for Teaching Assistants is $10,000. This figure, however, is subject to change on a yearly basis. In addition to a stipend, a Teaching Assistantship carries with it a waiver of all tuition and fees, except for a final $250.00 graduation fee and a campus parking fee. Summer tuition waivers are subject to the approval of the Chairperson.

The Office of Graduate Studies also offers other forms of financial aid, such as reductions of tuition for high school instructors seeking certification. Students interested in such aid should direct their inquiries to the Office of Financial Aid, John Carroll University, University Heights, OH 44118 or to (216) 397-4248.

GRADUATE ASSISTANT JOB DESCRIPTION

Introduction

Graduate Assistants provide crucial professional services in the Department of English, and their positions carry a high level of responsibility and independence. Graduate Assistants are full time students, but their workload also includes responsibilities resembling those of regular faculty members, such as teaching their own courses. Managing this dual identity as student and faculty member is a challenge, but it is central to success in the position.

A Department of English faculty committee selects Graduate Assistants from among a pool of applicants. The process is competitive. Students interested in applying for the position should request application materials from the Office of Graduate Studies. The selection committee pays special attention to these materials submitted by applicants: 1) academic writing sample, 2) personal statement of the candidate's aims for graduate study, 3) evidence that shows preparation for or promise of effective classroom teaching, 4) two recommendations by former professors.

Graduate Assistants are appointed by the Academic Vice President of the University, on the recommendation of the Department Chair and the Dean of the Office of Graduate Studies, and they typically serve a two-year term in the department. The initial appointment is made for one year, and if the assistant’s work is deemed acceptable, the appointment is renewed for a second year. The decision for reappointment or discontinuation is made by the Department Chair in consultation with the current or acting Director of Writing.

In addition to fulfilling the coursework required by all MA degree candidates, Graduate Assistants in the Fall of their first year must take both EN 588A Teaching Practicum I as well as EN 589: Studies in Rhetoric and Composition. In the Spring of their first year Graduate Assistants must take EN 588B: Teaching Practicum II. Designed to complement classroom shadowing experiences, Writing Center work, and the theory and history discussed in EN 589 (which is taken during fall semester), the Teaching Practicum sequence focuses more specifically

on the practical aspects of teaching, from basic classroom management to selecting textbooks. In addition, the sequence encourages GAs to produce materials used for teaching EN 125 Seminar in Academic Writing--syllabi, assignment sheets, and lesson plans, to name a few. The sequence culminates in EN 588C in the Fall of the second year, when second-year GAs will take on a mentoring role. The course meets every other week. Attendance throughout all three semesters of the course is mandatory, and the course sequence is worth 1 total credit toward the Masters degree.

Supervision

The Director of First-Year Writing is the primary supervisor for Graduate Assistants in the Department. The Director provides orientation and training sessions, in service training and support, classroom observations, and end of semester evaluations. Questions about teaching, problems with students, and concerns about textbooks or assignments are addressed to the Director of Writing.

The Department Chair is responsible for all faculty and staff assigned to the Department of English. The Chair should be consulted for matters that exceed the purview of the Director of First-Year Writing. Examples might include questions about office assignments, requests for equipment, conflicts with other department members, or questions about departmental policies.

Additionally, an advisor, typically the Director of Graduate Studies, is assigned to answer questions about academic policies, program requirements, and course selections, and to offer advice regarding career decisions.

Responsibilities

In both years of the assistantship, the university expects Graduate Assistants to devote 20 hours each week to university work during the academic term. If the assistant finds that considerably more or fewer hours are regularly required for these duties, he or she should consult with the Director of Writing or Department Chair about adjustments to the workload. **Graduate Assistants are reminded that working outside the Department of English without approval of the Director of Graduate Studies and Office of Graduate Studies is in violation of their contract.** Typically, we discourage full-time GAs from working during the school term. With permission, students may work up to 10 hours a week at an outside job, provided it does not interfere with their full-time duties as a graduate assistant.

First Year

- In the Fall term, assist a faculty member(s) in one first-year composition class. The exact duties are assigned by the Coordinator of Teaching for Graduate Assistants; responsibilities typically include attending all class sessions, grading papers, meeting students in conferences, and occasionally teaching a class or part of a class.
- Tutor eight hours a week in the Writing Center.
- Work as a Research Assistant. If the Graduate Assistant is assigned to fewer than two sections of composition, the balance of the work may be allocated to work in the Writing Center or research assistance for a faculty member. The exact duties will be assigned by the faculty member, but may include library or internet research, reading and note taking, manuscript preparation, or other professional duties associated with scholarly research. Routine clerical tasks (e.g., photocopying class materials) should not be the primary responsibilities in research assignments.

- Work as a grader. Graduate Assistants may also be asked to assist a faculty member with the grading in a literature course (usually a 200-level course).
- Attend training meetings called by the Director of First-Year Writing.
- In the spring term, teach one class of EN 125 and tutor four hours a week in the Writing Center.

Second Year

- Teach composition courses, or engage in Assessment work, as assigned by the department. The teaching load for the fall semester is typically two sections of EN 125, and one section during spring semester. However, gaining valuable experience in Assessment by working with Dr. Todd Bruce may swap out for teaching (see The Assessment Experience). The Graduate Assistant has full responsibility for these classes, including selecting textbooks in consultation with the Director of First-Year Writing, designing the syllabus in accordance with the departmental guidelines, planning class meetings, and grading the student's work.
- Attend in-service training meetings called by the Director of First-Year Writing.

Recommended Opportunities and Activities

- Attendance at campus lectures, workshops, and events.
- Attendance and participation in local, state, and national conferences. Partial financial support for travel and other conference expenses may be available through the Office of Graduate Studies if you are presenting a paper**.**
- Research and publication on your own or in collaboration with a faculty member.
- Development of computer pedagogy.
- Participation on the staff of *The John Carroll Review*, the literary magazine published by the department.
- Assistance in the Visiting Writers Series.

Benefits

- Tuition remission for up to 30 hours of credit.
- Stipend paid bimonthly during the academic year.
- Office, desk, and telephone.
- Access to department workroom, photocopier, and fax.
- University computer account for email, LAN, Internet, etc.
- Faculty borrowing privileges in Grasselli Library.
- Faculty/staff discount in the bookstore.
- Access to university athletic facilities.

Application Procedure and Deadlines

Interested persons may obtain application materials for admission and for Graduate Assistantships by contacting the Office of Graduate Studies at (216) 397-4282. Applicants may also obtain these forms at http://www.jcu.edu/graduate/future/ admission.htm

Applicants for admission must submit the following directly to the John Carroll Office of Graduate Studies, not the Department of English:

1. Transcripts from all previous undergraduate and graduate work.
2. Two letters of recommendation from literature professors.

3. A statement of purpose outlining their professional aims and reasons for undertaking graduate studies in English.
4. A critical writing sample. The applicant may use a paper previously submitted in an undergraduate English course as his or her critical writing sample, though careful revision of this work is advised.
5. GRE General Test scores with writing component (required for GA applicants and international students); international students can substitute the TOEFL test.

Applications for those not applying for GA positions may typically be submitted up to the start of the first semester of enrollment. **Applications for Graduate Assistantships, along with all supporting documents, are due by February 15**. Offers of assistantships beginning in the fall are made in early April. Applicants who accept assistantships are considered contractually bound after April 15, and one who wishes to be released from his or her contract after April 15 must request a written release from the Department of English. This policy is in keeping with the guidelines established by the Council of Graduate School's "Resolution regarding Graduate Scholars, Fellows, Trainees, and Assistants," a copy of which is provided to each applicant at the time that the offer of an assistantship is made.

The English department requires that graduate students take the Graduate Record Exam (GRE). The Graduate Record Examination Subject Test in English Literature is not required but recommended for those applying for GA positions. Candidates must earn a writing score of at least 4. While the Admissions Committee does not consider standardized test scores reliably predictive in isolation, the combination of scores with writing samples and transcript records aids the committee in reaching decisions. If an applicant has taken the Educational Testing Service's Graduate Record Exam and/or the Subject Test in English Literature, he or she should request that ETS send such scores to the Office of Graduate Studies. John Carroll's ETS code is 1342; the Department code is 2501. If the applicant has not taken either exam, information regarding testing dates and testing locations can be found in John Carroll's Graduate Office or on the Internet at www.gre.org or www.ets.org.

Housing

Except for those graduate students working as Residence Hall Directors, the University does not maintain campus housing for graduate students. The Office of Residence Life, however, keeps current a listing of off campus apartments and room and board situations that prospective graduate students may find useful. Copies may be obtained by contacting the Office of Residence, Student Activities Center, John Carroll University, University Heights, OH 44118 or at (216) 397-4288. Other sources to check for housing include www.craigslist.com and the *Sun Press* (http://www.cleveland.com/sun/sunpress).

Information Resources

Questions regarding the Graduate Program in the Department of English that have not been answered in this handbook should be directed to the Department of English, John Carroll University, University Heights, OH 44118 or at (216) 397-4221. Additional information regarding the University may be found in the Office of Graduate Studies Bulletin and online at http://www.jcu.edu/graduate/index.htm. Requests for copies of the bulletin should be sent to the Office of Graduate Studies, John Carroll University, University Heights, OH 44118 or at (216) 397-4282. The Office of Graduate Studies oversees all graduate programs at the University.

Faculty members associated with the administration of the English Graduate program are as follows: Director of Graduate Studies and Admissions, Dr. Jean Feerick; Department

Chairperson, Dr. Maryclaire Moroney. Inquiries to such persons should be made c/o the Department of English Administrative Assistant at (216) 397-4221.

Equal Opportunity Policy

In keeping with its traditions, John Carroll University maintains and enforces a policy of equal educational opportunity and does not discriminate on the basis of religion, race, color, ethnic considerations, socioeconomic status, sex, sexual orientation, age, national origin, political affiliation, or handicap respecting admission to the University, scholarship and loan programs, educational programs, or any of the activities which it operates. This policy, originally developed and enforced as a voluntary expression of the guiding philosophy of the University, is now required in many of its particulars by federal and state laws, to which the University is committed.

Graduate Faculty

George Bilgere
Professor. Ph.D., University of Denver
Creative writing, modern poetry

Jean Feerick
Associate Professor and Director of Graduate Studies. Ph.D., University of Pennsylvania
Renaissance literature, transatlantic studies, eco-critical theory, critical race theory

Karen Gygli
Associate Professor. PhD., Bowling Green State University
Modern theater history, acting and directing theory and practice

Peter J. Kvidera
Associate Professor. Ph.D., University of Washington
19th and 20th century American literature

David M. LaGuardia
Professor. Ph.D., Kent State University
American romanticism, American realism, modern American literature

Brian K. Macaskill
Associate Professor. Ph.D., University of Washington
Literary theory, 20th-century Anglophone literatures, postcolonial literature

John S. McBratney
Professor. Ph.D., University of California, Berkeley
19th-century British literature

Philip Metres
Professor. Ph.D., Indiana University
20th-century American literature, creative writing

Maryclaire Moroney
Associate Professor and Chair. Ph.D., Harvard University
Renaissance literature

Tom Pace
Associate Professor. Ph.D., Miami University
Rhetorical theory, composition studies, Renaissance literature

Debra J. Rosenthal
Professor. Ph.D., Princeton University
19th-and 20th-century American literature, environmental literature, feminist literary criticism

Maria Soriano
Writing Center Director and Coordinator of Teaching for Graduate Assistants. MA, John Carroll University
Writing Center theory, composition studies, instructor development

M.A. EXAM READING LISTS

Medieval period

Patristic period:
Boethius, *The Consolation of Philosophy.* (any modern English translation; e.g. the Penguin translation by Victor Watts, London 1999.)

Old English period:
Students are not required to read Old English for the MA exam, but those who have experience with reading Old English are strongly advised to engage with the Old English texts of the assigned poems. All texts for this period are assigned in facing translations.

Beowulf: A Dual-Language Edition. Howell D. Chickering, Jr., ed. and trans. New York: Anchor Books, 1977.
The following texts as printed in *Old and Middle English: An Anthology.* Elaine Treharne, ed. Oxford: Blackwell, 2000.
- -Bede, *Life of Caedmon*
- *-The Dream of the Rood*
- *-The Wanderer*
- *-The Battle of Maldon*
- *-The Seafarer*
- *-The Wife's Lament*
- *-The Husband's Message*
- *-The Ruin*

Middle English period:
All texts are to be read in Middle English. Translation from the Middle English is a requirement of the exam.

Geoffrey Chaucer: the following texts as printed in *The Riverside Chaucer*, 3rd edition. Larry D. Benson, ed. Boston: Houghton Mifflin, 1987.
- *-The Parliament of Fowles*
- *-The Canterbury Tales:*
  - *General Prologue*
  - *The Knight's Prologue and Tale*
  - *The Miller's Prologue and Tale*
  - *The Wife of Bath's Prologue and Tale*

The Clerk's Prologue and Tale
The Parson's Prologue and Tale
The Pearl Poet. *Sir Gawain and the Green Knight* (any edition of the Middle English text; e.g. J.R.R. Tolkein's edition, Oxford: Clarendon Press, 1955.)
William Langland, *The Vision of Piers Plowman (B Text).* Prologue and Passus I & II. A.V.C. Schmidt, ed. London: J. M. Dent; New York: E. P. Dutton, 1978.

Middle English Lyrics
Margery Kempe, *The Book of Margery Kempe*.
Everyman and *The Wakefield Second Shepherd's Play.* In *Medieval Drama,* David Bevington, ed. Boston : Houghton Mifflin, 1975.
Sir Thomas Malory, *The Morte D'Arthur,* in *The Works of Sir Thomas Malory*. 3rd ed. Eugene Vinaver, ed.; revised by P.J.C. Field. Oxford: Clarendon Press, 1990.

Secondary Readings:
A Beowulf Handbook. Robert E. Bjork and John D. Niles, eds. Lincoln: University of Nebraska Press, 1997.
C.S. Lewis, *The Allegory of Love.* Oxford, Clarendon Press, 1936.
The Cambridge Chaucer Companion. Piero Boitani and Jill Mann, eds. Cambridge: Cambridge University Press, 1986.

The Renaissance

More, Thomas. *Utopia.* Ed. and trans. Edward Surtz. New Haven: Yale UP, 1964. Also available in *The Collected Works of St. Thomas More*, Yale, 1964-2000.
Sidney, Philip. "Defense of Poesy"
Spenser, Edmund. *The Faerie Queene,* ed. A.C. Hamilton (Longman, 1999). Books I-III and "Letter to Ralegh."
Ralegh, Sir Walter. *Discovery of Guiana*
Kyd, Thomas. *The Spanish Tragedy.*
Marlowe, Christopher. Either *Tamburlaine the Great, part 1* or *The Jew of Malta* or *The Tragedy of Doctor Faustus*
Shakespeare, William. Sonnets. Select 10 of the following poems: 3, 12, 15, 18, 19, 20, 29, 30, 33, 35, 55, 60, 65, 71, 83, 74, 87, 94, 97, 106, 107, 116, 129, 130, 135, 138, 144, 146, 147.
Read all of the following plays: *As You Like It*; *King Henry V*; *King Lear*; *The Tempest*
Bacon, Sir Francis. *The New Atlantis*
Cary, Elizabeth. *The Tragedy of Mariam*
Donne, John. From *Poems* (1633) in Witherspoon and Warnke, eds., *Seventeenth Century Prose and Poetry* (1982). Select 10 of the following lyrics: "The Flea," "The Apparition," "The Good Morrow," "Valediction: Forbidding Mourning," "Song: Go and Catch," "The Ecstasy," "The Undertaking," "The Funeral," "The Sun Rising," "The Relic," "The Indifferent," "Love's Deity," "The Canonization," "Lecture Upon the Shadow," "Song: Sweetest Love," "Air and Angels," "Break of Day," "Valediction: Of Weeping," "Twickenham Garden," "Good Friday 1613: Riding Westward," "Love's Alchemy," "Hymn to Christ," "A Nocturnal," "Hymn to God my God," "The Bait," "Hymn to God the Father, "Elegies IX, XVI, and XIX, Satire III,
Select 5 of the following sonnets: Holy Sonnets #1, 2, 5, 7, 9, 10, 13, 14, 17 and 18.
Jonson, Ben. From *Epigrams* in Ben Jonson, ed. Ian Donaldson (1995). Select 10 of the following poems: "To the Reader," "To My Book," "To King James" ("How, best of kings"),

"On Something that walks somewhere," "To William Camden," "On My First Daughter, "To John Donne" ('Donne, the delight of Phoebus'), "On Sir Voluptuous Beast," "On Don Surly," "To Robert, Earl of Salisbury" ('What need hast thou'), "On My First Son" "To Fine Lady Would-Be," "On Lucy, Countess of Bedford" ('This morning, timely rapt'), "To Elisabeth, Countess of Rutland" ('That poets are far rarer'), "To Sir Thomas Roe." From *The Forest*: "Why I Write Not of Love," "To Penshurst," "To Sir Robert Wroth," "Song: To Celia ("Come, my Celia')," "Song: That Women are but Men's Shadows," "Song: To Celia ("Drink to me only"), "To the Memory of My Beloved, the Author, Mr William Shakespeare" (1623).
Read the following play*: The Alchemist*
Select 1 of the following masques: *Masque of Beauty; Masque of Blackness; Pleasure Reconciled to Virtue*; *or The Irish Masque*

Lanyer, Aemilia. "The Description of Cookham"
Fletcher, John. *The Island Princess*
Webster, John. *The Duchess of Malfi*
Herbert, George. From *The Temple* (1633) in *The English Poems of George Herbert,* ed. C.A. Patrides (1974). Select 10 from the following poems: "The Altar," "Jordan (I),""Redemption," "Jordan (II),""Easter," "The H. Scriptures," "Easter Wings," "Church Monuments," "Sinne (I)," "The Quidditie," "Affliction (I)," "Prayer (I)," "The Windows," "The Holdfast," "Love (I)," "Deniall," "Vertue," "The Pulley," "The Pearl," "Paradise," "Affliction (IV)," "Man," "The British Church," "Time," "The bunch of grapes," "Love unknown," "The Collar," "Love (III)"
John Milton. *Complete Poems and Major Prose*, ed. Merrit Y. Hughes, *Paradise Lost*

Secondary readings:
Berger, Harry. *Revisionary Play: Studies in the Spenserian dynamics*
Greenblatt, Stephen Greenblatt. From *Renaissance Self-Fashioning: More to Shakespeare* (Introduction and chapters 1, 5). From *Shakespearean Negotiations* (chapters 1, 3, 4)
Helgerson, Richard. *Forms of Nationhood: The Elizabethan Writing of England*
Mullaney, Steven. *The Place of the Stage: License, Play, and Power in Renaissance England*
Matar, Nabil. *Turks, Moors, and Englishmen in the Age of Discovery*
Traub, Valerie. *Desire and Anxiety: Circulations of Social Energy in Shakespearean Drama*
Patterson, Annabel, ed., *John Milton* (Longman's Critical Reader)

Restoration & Eighteenth Century

For this list, the primary and secondary readings have been combined

John Dryden, "Absalom and Achitophel," "Mac Flecknoe," and "An Essay of Dramatic Poesy"
Jonathan Swift, *Gulliver's Travels*, Riverside Edition, ed. Louis Landa (including critical essays)
Alexander Pope, "An Essay on Criticism," "The Rape of the Lock," and "An Essay on Man"
Samuel Johnson, "The Vanity of Human Wishes," "The Preface to Shakespeare," Preface to the *Dictionary of the English Language*, and *Lives of the Poets*: Milton and Pope
Henry Fielding, *Tom Jones* (Norton Critical Edition, including critical essays)
Tobias Smollett, *The Adventures of Humphrey Clinker* (Norton Critical Edition, including critical essays)
William Congreve, *The Way of the World*
Oliver Goldsmith, *She Stoops to Conquer*

Richard Sheridan, *The School for Scandal*
Thomas Gray and Oliver Goldsmith, "Ode on a Distant Prospect of Eton College," "Elegy Written in a Country Churchyard," and "The Deserted Village"

Romantic and Victorian

William Blake, from *Songs of Innocence and of Experience* (all), "The Book of Thel," *The Marriage of Heaven and Hell*, and "Mock on, Mock on, Voltaire, Rousseau"
Percy Shelley, "Mont Blanc," "Ozymandias," "A Song: Men of England," "Ode to the West Wind," "Adonais," from *A Defence of Poetry*
Samuel Coleridge, "The Rime of the Ancient Mariner," "Kubla Khan," "Dejection: An Ode," *Biographia Literaria* (chs. 13, 17), from *Lectures on Shakespeare*
John Keats, "On First Looking into Chapman's Homer," "The Eve of St. Agnes," "Ode to a Nightingale," "Ode on a Grecian Urn," "Ode on Melancholy," "To Autumn," letters to George and Thomas Keats and to Richard Woodhouse
Mary Shelley, *Frankenstein*
William Wordsworth, "Expostulation and Reply," "The Tables Turned," "Lines Composed a Few Miles above Tintern Abbey," from Preface to *Lyrical Ballads*, "A slumber did my spirit seal," "Michael," "Resolution and Independence," "Ode: Intimations of Immortality," "The world is to much with us," *The Prelude* (Book First and Book Fourteenth)
Matthew Arnold, "To Marguerite—Continued," "The Scholar Gypsy," "Dover Beach," "Stanzas from the Grande Chartreuse," from "The Function of Criticism at the Present Time"
Robert Browning, "My Last Duchess," "The Bishop Orders His Tomb," "Love Among the Ruins," "'Childe Roland to the Dark Tower Came,'" "Fra Lippo Lippi," "Andrea Del Sarto," "Abt Vogler"
Christina Rossetti, "A Triad," "In an Artist's Studio," "An Apple-Gathering," "Winter: My Secret," "Up-Hill," "Goblin Market," "'No, Thank You, John'"
Alfred, Lord Tennyson, "The Lady of Shalott," "The Lotos-Eaters," "Ulysses," "Locksley Hall," from *In Memoriam* (all), "The Charge of the Light Brigade"
Thomas Carlyle, from *Sartor Resartus*
Charles Dickens, *Bleak House* or *Little Dorrit*
George Eliot, *Middlemarch* or *Daniel Deronda*
Charlotte Bronte, *Jane Eyre* or *Villette*

Secondary readings
M.H. Abrams, *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*
Marilyn Butler, *Romantics, Rebels and Reactionaries: English Literature and Its Background, 1760-1830*
Carol T. Christ, *Victorian and Modern Poetics*
Michael Wheeler, *English Fiction of the Victorian Period* (2nd ed)

American Literature to 1900

Mary White Rowlandson, *A Narrative of the Captivity and Restoration of Mrs. Mary White Rowlandson*
Benjamin Franklin, *The Autobiography* (Parts I and II)

Edgar Allan Poe, "The Raven," "Annabel Lee," "Ligeia," "The Fall of the House of Usher," "William Wilson," "The Tell-Tale Heart," "The Purloined Letter," "The Cask of Amontillado," "The Black Cat"
Frederick Douglass, *Narrative of the Life of Frederick Douglass*
Fanny Fern, *Ruth Hall*
Nathaniel Hawthorne, *The Scarlet Letter*
Ralph Waldo Emerson, *Nature*, "The American Scholar," "Self-Reliance," "The Poet,"
Henry David Thoreau, *Walden*
Herman Melville, *Moby-Dick*
Harriet Beecher Stowe, *Uncle Tom's Cabin*
Walt Whitman, "Song of Myself" (1881 version)
Harriet Jacobs, *Incidents in the Life of a Slave Girl*
Emily Dickinson, poems 49, 67, 130, 185, 199, 214, 216, 241, 249, 258, 280, 287, 303, 328, 341, 348, 435, 441, 448, 449, 465, 479, 501, 505, 510, 632, 640, 650, 712, 732, 754, 986, 1072, 1078, 1129, 1463, 1624, 1732
Mark Twain, *Adventures of Huckleberry Finn*
Henry James, "The Art of Fiction," and *Portrait of a Lady*
Kate Chopin, *The Awakening*
Charles Chestnutt, "Wife of His Youth," "The Goophered Grapevine," "Sheriff's Children"
Sui Sin Far (Edith Maud Eaton), "Mrs. Spring Fragrance," "Leaves from the Mental Portfolio of a Eurasian"
Gertrude Bonnin (Zitkala-sa), *Impressions of an Indian Childhood* (Norton Selections)
Frances E. W. Harper, *Iola Leroy: Shadows Uplifted*
Charlotte Perkins Gilman, "The Yellow Wallpaper"
Theodore Dreiser, *Sister Carrie*
Edith Wharton, *The House of Mirth*

Secondary Reading
Gillian Brown, *Domestic Individualism: Imagining Self in Nineteenth-Century American*
Jane Tompkins, " 'But Is It Any Good?': The Institutionalization of Literary Value," from *Sensational Designs***:** *the Cultural Work of American Fiction, 1790-1860*
Amy Kaplan, *The Social Construction of American Realism*
Karen Sanchez-Eppler, *Touching Liberty: Abolition, Feminism, and the Politics of the Body*
David S. Reynolds, *Beneath the American Renaissance: The Subversive Imagination in the Age of Emerson and Melville*
Leslie A. Fiedler, *Love and Death in the American Novel*
Eric J. Sundquist, *To Wake the Nations: Race in the Making of American Literature*

Modernism

Samuel Beckett, *Waiting for Godot*
Eugene O'Neil, *Long Day's Journey into Night*
Joseph Conrad, *Heart of Darkness* or *Secret Agent*
Virginia Woolf, "The Novel of Consciousness" and *Mrs. Dalloway* or *To the Lighthouse*
James Joyce, *A Portrait of the Artist as a Young Man* and "The Dead"
William Faulkner, *The Sound and the Fury* or *Absalom! Absalom!*
Ernest Hemingway, *A Farewell to Arms* or *The Sun Also Rises*

Gertrude Stein, *Autobiography of Alice B. Toklas*
T.S. Eliot, "The Love Song of J. Alfred Prufrock," "The Waste Land," "Burnt Norton" from *Four Quartets*, and "Tradition and the Individual Talent"
W.B. Yeats, "The Lake Isle of Innisfree," "Easter 1916," "The Second Coming," "On a Political Prisoner," "Sailing to Byzantium" "Byzantium," "Leda and the Swan," "Among School Children," "Prayer for My Daughter," "Crazy Jane Talks with the Bishop," "Lapis Lazuli," "The Circus Animals' Desertion," and "Three Things"
Ezra Pound, "Portrait d'Une Femme," "The Sea Farer," "The Garden," "A Pact," "In a Station of the Metro," "The River Merchant's Wife: A Letter," "Hugh Selwyn Mauberley"
Wallace Stevens, "Of Modern Poetry," "Sunday Morning," "Thirteen Ways of Looking at a Blackbird," "Anecdote of the Jar," "The Snow Man," "The Emperor of Ice-Cream," "The Idea of Order at Key West"
William Carlos Williams, "Tract," "Spring and All," " The Pot of Flowers," "To Elsie," "The Red Wheelbarrow," "At the Ball Game," "Poem," "This is Just to Say," "The Yachts," "The Young Housewife," "The Poor," "The Descent"
W.H. Auden, "Thanksgiving," "Spain," "Easily, my dear, you move," "Musée des Beaux Arts," "Petition," "Lullaby," "In Memory of W. B. Yeats," "In Praise of Limestone," "The Shield of Achilles"
Sherwood Anderson, *Winesburg, Ohio*
Hart Crane, *The Bridge*
Zora Neale Hurston, *Their Eyes Were Watching God*
Langston Hughes, "The Negro Speaks of Rivers," "Jazzonia," "The Weary Blues," "The Cat and the Saxophone (2 a.m.)," "Mulatto," "Cross," "Brass Spittoons," "Three Songs About Lynching," "Goodbye Christ," "Christ in Alabama," "Let America Be America Again," "Harlem [Dream Deferred]"

Secondary readings:
David Chinitz and Gail McDonald, eds. *A Companion to Modernist Poetry* (Wiley-Blackwell, 2008). This anthology is available online through JCU databases.
David Bradshaw and Kevin J. Dettmar, eds. *A Companion to Modernist Literature and Culture* (Wiley-Blackwell, 2014). This anthology is not in JCU's library collection but is available through OhioLink.

Contemporary Literature

Bertold Brecht, *Mother Courage and Her Children*
Caryl Churchill, *Cloud Nine*
Harold Pinter, *The Homecoming* or *Ashes to Ashes*
Vladimir Nabokov, *Lolita*
Toni Morrison, *Sula*
Alasdair Gray, *Poor Things*
J.M. Coetzee, *Disgrace* and *Lives of Animals*
Arundhati Roy, *God of Small Things*
Salman Rushdie, *Midnight's Children*
A.S. Byatt, *Possession*
Don DeLillo, *White Noise*

Short Story: James Baldwin, "Sonny's Blues"; Raymond Carver, "What We Talk about When We Talk about Love," "Cathedral," "A Small, Good Thing"; John Cheever, "Good-Bye, My Brother," "The Country Husband," "The Swimmer"; Flannery O'Connor, "A Good Man is Hard to Find," " Everything That Rises Must Converge," "Good Country People"
Poetry: Robert Lowell, "The Quaker Graveyard in Nantucket," "Memories of West Street and Lepke," "To Speak of Woe That is in Marriage," "Skunk Hour," "For the Union Dead"
Philip Larkin, "Church Going," "MCMXIV," "Talking in Bed," "Ambulances," "High Windows," "Sad Steps," "The Explosion," "Aubade," "Mr. Bleaney," "The Whitsun Weddings," "Here," "Sunny Prestatyn," "Essential Beauty," "Arundal Tomb"
Seamus Heaney, "Digging," "The Forge," "Punishment," "Casualty," "The Skunk," "Station Island" "A Ship of Death," "Churning Day," "The Graubelle Man," "An Open Letter"
Sylvia Plath: "Daddy," "Lady Lazarus"
Elizabeth Bishop: "In the Waiting Room," "One Art"
Allen Ginsberg: "Howl," "Kaddish"
Frank O'Hara: "The Day Lady Died"
Robert Hass: "Meditation at Lagunitas"
John Ashbery: "They Dream Only of America"
Adrienne Rich: "An Atlas of the Difficult World"
Rita Dove: "Parsley**"**

Secondary readings:
Edward Said, "Orientalism" in *The Post-Colonial Studies Reader*
Jean-Francois Lyotard, *The Postmodern Explained*
Fredric Jameson, "Postmodernism, or the Cultural Logic of Late Capitalism"
Jacques Derrida, "Structure, Sign and Play in the Discourse of the Human Sciences" in *Critical Theory Since Plato*, ed. Hazard Adams and also *The Structuralist Controversy*, eds. Macksey and Donato
Ihab Hassan, "Toward a Concept of Postmodernism" in *The Postmodern Turn*

Creative Writing

All readings from The Norton Anthology of Theory and Criticism except otherwise noted.

Aristotle. *Poetics*
Horace. "On the Art of Poetry"
Longinus. "On the Sublime"
Sidney. "An Apology for Poetry"
Dryden. "An Essay of Dramatic Poesy"
Wordsworth. "Preface to the Lyrical Ballads"
Shelley. "A Defence of Poetry"
Emerson. "The Poet"
Poe. "The Philosophy of Composition"
Freud. From *Interpretation of Dreams* and "The Uncanny"
Virginia Woolf. "A Room of One's Own"
Gertrude Stein. "Composition as Explanation"

T.S. Eliot. "Tradition and the Individual Talent"
Zora Neale Hurston. "Characteristics of Negro Expression"
Langston Hughes. "The Negro Artist and the Racial Mountain"
Mikhail Bakhtin. From *Discourse in the Novel*
Roland Barthes. "Death of the Author"
Northrop Frye. "The Archetypes of Literature"
Edward Said. From *Orientalism*
Gayatri Spivak. "Can the Subaltern Speak?"
Margaret Atwood. *Negotiating with the Dead*
John Gardner. *The Art of Fiction*
Jane Smiley. *13 Ways of Looking at the Novel*
Francine Prose. *Reading Like a Writer*
Susan Sontag. "On Style"
Zadie Smith. "Two Directions for the Novel." From *Changing My Mind*
Charles Olson. "Projective Verse." *Postmodern American Poetry: A Norton Anthology*
Frank O'Hara. "Personism: A Manifesto." *Postmodern American Poetry: A Norton Anthology*
Adrienne Rich. *What is Found There: Notebooks on Poetry and Politics*.
Dana Gioia. "Can Poetry Matter?"
Lyn Hejinian. From "The Rejection of Closure." *Postmodern American Poetry: A Norton Anthology*
Jerome Rothenberg. "New Models, New Visions: Some Notes Toward a Poetics of Performance." *Postmodern American Poetry: A Norton Anthology*
Jerome Rothenberg. "Pre/Face." From *Technicians of the Sacred*
Marilyn Nelson. "Owning the Masters." online
Charles Bernstein. *Artifice of Absorption. A Poetics*
Tony Hoagland. *Real Sofistikashun*

Secondary Readings:
Kim Addonizio. *Ordinary Genius*
Charles Baxter. *Burning Down the House: Essays on Fiction*
Forster, E.M. *Aspects of the Novel*
Richard Hugo. *The Triggering Town*
Stephen King. *On Writing*
Anne Lamott. *Bird by Bird*

Rhetoric and Composition

Commented [ED1]: Maybe single space the bulleted items to align with earlier lists?
I don't know how to do it

RHETORICAL TRADITION
All selections in this section are from Bizzell, Patricia and Bruce Herzberg, *The Rhetorical Tradition.* Read **all** bulleted items:
Introductions to all major sections:
Introduction to Aristotle and the selections from *On Rhetoric*
Introduction to Plato and Gorgias

Selection from one of the following: Isocrates or Gorgias
Selection from one of the following: *Rhetorica ad Herennium* or Cicero's *De Inventione* or *De Oratore.*
Selection from one of the following: Francis Bacon, "The Advancement of Learning" or "Novum Organum."
Selection from one of the following: John Locke, Giambasttista Vico, George Campbell, Hugh Blair, Richard Whately, Alexander Bain, Adams Sherman Hill, Herbert Spencer, or Freidrich Nietzsche.
Selection of **two** of the following from different authors: selections by Mikhail Bakhtin, I.A. Richards and C.K. Ogden, I.A. Richards, Kenneth Burke, Virginia Woolf, Richard Weaver, Chaim Pearlman and Lucie Olbrechts-Tyteca, Chaim Perelman, Stephen Toulmin, Michel Foucault, Jacques Derrida, Wayne Booth, Helen Cixous, Adrienne Rich, Henry Louis Gates, Gloria Anzaldua, Stanley Fish.

Contemporary Re-examinations of Rhetoric
Read **one** of the following:
Glenn, Cheryl. *Rhetoric Retold*
Jarrett, Susan. *Rereading the Sophists*
Lunsford, Andrea, ed. *Reclaiming Rhetorica: Women in the Rhetorical Tradition*
Ritchie, Joy, and Kate Ronald. *Available Means: An Anthology of Women's Rhetoric(s)*

COMPOSITION HISTORY AND THEORY
Histories of Composition
Read Gilyard (citation below) plus **one** of the books that follows Gilyard.
Gilyard, Keith. "African-American Contributions to Composition Studies." *College Composition and Communication* 50 (1999): 626-644.

Choose **one** of the following:
Berlin, James. *Rhetoric and Reality*
Crowley, Sharon. *Composition in the University*
Connors, Robert. *Composition Rhetoric: Backgrounds, Theory, and Pedagogy*
Murphy, James. *A Short History of Writing Instruction*

Composition Theory
Alexander, Jonathan. "Transgender Rhetorics"
Bartholomae, David. "Inventing the University."
Bizzell, Patricia. "Composing Process: An Overview"
Devitt, Amy. "Generalizing about Genre: New Conceptions of an Old Concept."
Elbow, Peter. From *Everyone Can Write*: "The Shifting Relationships Between Speech and Writing," "Reflections on Academic Discourse," "The War Between Reading and Writing and How to End it"
Emig, Janet. "Writing as a Mode of Learning."
Hartwell, Patrick. "Grammar, Grammars, and the Teaching of Grammar"
Olson, Gary. "Toward a Post-Process Composition" in *Post-Process Theory: New Directions for Composition Research*.

Palmeri, Jason. *Remixing Composition: A History of Multimodal Writing Pedagogy*
Perl, Sondra. "The Composing Processes of Unskilled College Writers."
Ritchie, Joy and Kathleen Boardman, "Feminism in Composition: Inclusion, Metonymy, and Disruption."
Rose, Mike. "The Language of Exclusion"
Trimbur, John. "Consensus and Difference in Collaborative Learning"
Yancey, Kathleen, et al. *Writing Across Contexts: Transfer, Composition, and Sites of Writing*

COMPOSITION PEDAGOGY

Bartholomae and Elbow Debate:
Bartholomae, "Writing with Teachers: A Conversation with Peter Elbow:
Elbow, "Being a Writer vs. Being an Academic: A Conflict in Goals"
Bartholomae and Elbow, "Interchanges: Responses to Bartholomae and Elbow"
Berthoff, Ann E. *Making of Meaning*
Elbow, Peter. "Ranking, Evaluating, and Liking: Sorting Out Three Forms of Judgment."
Freire, Paulo. *Pedagogy of the Oppressed.*
Harris, Muriel and Katherine E. Rowen. "Explaining Grammatical Concepts"
Hartwell, Patrick. "Grammar, Grammars, and the Teaching of Grammar"
Lunsford, Andrea A. and Karen J. Lunsford. "'Mistakes are a Fact of Life': A National Comparative Study."
Shaughnessy, Mina P. "Diving In: An Introduction to Basic Writing"
Sommers, Nancy. "Responding to Student Writing"

RESEARCH METHODS

Anderson, Paul V. "Simple Gifts: Ethical Issues in the Conduct of Person-Based Composition Research"
Kirsch, Gesa E. and Joy S. Ritchie. "Beyond the Personal: Theorizing a Politics of Location in Composition Research."

WRITING CENTER THEORY AND PRACTICE

Brooks, Jeff. "Minimalist Tutoring: Making Students Do All the Work"
Freed, Stacy. "Subjectivity in the Tutorial Session: How Far Can We Go?"
Harris, Muriel. "Cultural Conflicts in the Writing Center: Expectations and Assumptions of ESL Students"
Lunsford, Andrea. "Collaboration, Control, and the Idea of a Writing Center"
Neff, Julie. "Learning Disabilities and the Writing Center"
Sherwood, Steve. "Censoring Students, Censoring Ourselves: Constraining Conversations in the Writing Center"
North, Stephen N. "The Idea of a Writing Center"

CCCC AND WPA POSITION STATEMENTS

"Defining and Avoiding Plagiarism: The WPA Statement of Best Practices"

"WPA Outcomes Statement for First-Year Composition"
"CWPA Position Statement on Pre-College Credit for Writing"
"Principles for the Postsecondary Teaching of Writing"
"Students' Right to Their Own Language

The Counseling Center
Graduate school years are a time of great change. There are times when the academic, personal, and social stresses seem overwhelming. The University Counseling Center can help students deal with these challenging times. Counseling can help with adjustment to their studies, roommate problems or relationships, stress management, self-esteem building, test anxiety/study skills, depression, anxiety, life trauma or personal crisis, family difficulties, and loneliness.

Career Services
Regardless of the path you wish to take after receiving your MA from JCU, the Center for Career Services is here to help you define, redefine, and/or get started on that path by connecting you to opportunities and alumni, employers, and other mentors who can help you throughout your time at JCU.

Center for Student Diversity and Inclusion
The Center for Student Diversity and Inclusion nurtures a sense of belonging for students from diverse backgrounds and encourages them to participate actively in their curricular and co-curricular learning, including campus and community organizations, leadership opportunities, and intercultural experiences. In collaboration with other University departments, the Center coordinates programs and services that foster an inclusive campus environment, promote a welcoming and just University community, and encourage and value the contributions and perspectives of all students.

Graduate Thesis/Essay/Creative Project Guidelines
Office of Graduate Studies
College of Arts and Sciences
John Carroll University

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Introduction

Purpose

The Thesis/Essay/Creative Project for Master's degree programs requires students to identify a worthy problem in their field, research and analyze that problem, and communicate their findings in clear and competent writing to an academic audience. Completion of this requirement signals to others the students' capability, integrity, perseverance and dedication to define and complete a complex project. Whether students choose to explore a professional issue or theoretical construct, their efforts will help them hone their abilities to identify and solve problems through a systematic research process that can address both theoretical and practical problems in professional, academic and personal settings.

Academic Honesty

Academic honesty and ethical behavior, expected of every student, is essential to the process of education and to upholding high ethical standards. Cheating, including plagiarism, inappropriate use of technology, or any other kind of unethical behavior, may subject the student to severe academic penalties, including dismissal.

All work submitted for a thesis, essay, or creative project must represent only the work of the student unless indicated otherwise. Research material and data must be handled in accordance with standards set by the departments. Concerns about the propriety of obtaining outside assistance and acknowledging sources should be addressed to the advisor before the work commences and as necessary as the work proceeds.

The penalty for academic dishonesty, plagiarism, and unethical behavior as it relates to the writing of the final thesis, essay, or creative project may be dismissal from the program.

Thesis/Project Options

Students choose between *Plan A – Thesis* or *Plan B – Essay/Creative Project* according to department guidelines and when appropriate for the program.

Plan A thesis: The thesis must show capacity for original research. The word 'thesis' refers to a formal, scholarly investigation that is based first and foremost on a research question. Through the writing of a thesis students are able to demonstrate their ability to locate and synthesize theoretical and empirical knowledge about a given phenomenon, formulate an appropriate method for investigation, analyze related data, and arrive at an empirically-based solution. The thesis reflects original research in the sense that either previously unknown information is brought to light and presented or previously known information is presented in a creatively new way leading to new applications. In general, the thesis demonstrates research ability whose content shows originality, analytical skills, clarity of critical thought, and power of mature expression. This option particularly benefits those who are interested in research or who may be considering further graduate study at the doctoral level. A thesis is a significant undertaking requiring considerable initiative, responsibility and time management; therefore, students should carefully think through the advantages and disadvantages of choosing this option. **Consult with department guidelines as to the appropriate length of the thesis. Plan B essay: The essay** provides the opportunity for students to present their own perspective on a subject or question of interest, supported by research into other perspectives. Ordinarily, this subject is one that first came to the students' notice during their program of study and that captivated them from the outset. The writing of an essay demonstrates the students' ability to integrate and synthesize the

coursework done during their program and to advance investigation of a problem using the tools of scholarly research. In its writing, students also learn to restructure and re-present arguments encountered during the course of that research. Clarity of thought and power of mature expression are expected as in the thesis. **Consult with department guidelines as to the appropriate length of the essay.**

Plan B creative project: The creative project is designed to demonstrate the students' ability to plan, develop, and carry out a project of significance. Application of theoretical principles to professional or practical situations is the focus of the project. Like the essay, the students conduct research on a topic so that they can create and present a project based on a personal perspective supported by the research in the field. In some cases students will conduct original research based on the demands of the project. Analysis, organization and clarity of expression are expected in the project. **Consult with department guidelines as to the appropriate length of the creative project.**

Note: There are no Essay/Creative Project options in the Biology, Education, and Counseling Programs. The Nonprofit Administration Program requires a *Capstone Project* of all students rather than a thesis/essay/creative project.

Thesis/Essay/Creative Project Guidelines

Note: The guidelines that follow are general guidelines for the thesis/essay/creative project requirements for the Master's degree. Students should check with their particular department or program for more discipline-specific requirements for their program.

General Guidelines

Degree programs requiring a thesis, essay, or creative project may have specific guidelines and requirements. The following guidelines apply to all thesis, essays, and creative projects:

1. One computer-processed original and one copy, revised as required by the advisor and other assigned readers, are to be filed in the Graduate Studies Office by the date specified in the University calendar. The signed copies must be in the Office of Graduate Studies by 5:00 p.m.

2. The thesis, essay, or project must follow the format regulations of the Graduate Studies Office, (copies of which are available in the Graduate Studies Office, in this document, and online) and any additional requirements specified by the departments.

3. Thesis and essays are placed in the John Carroll University library and are available for patrons' use. A student's thesis may also be recommended for Ohio Link's Electronic Thesis and Dissertation Center. Guidelines are available in the College of Arts and Sciences' Office of Graduate Studies and in this document.

4. Essays should be carefully proofread after all corrections suggested by the advisor have been made and before they are submitted to the Office of Graduate Studies.

Thesis/Essay/Creative Project: Policies and Procedure

Roles and Responsibilities

1. Thesis Advisor: The Thesis Advisor is a faculty member in the department/program who typically has particular expertise in the student's area of research or interest and who has primary responsibility for guiding the student through the research. In addition, the advisor ensures that materials are read by committee members (readers) in a timely fashion.

2. Thesis Readers: The student chooses two readers, preferably who have expertise in the area of the student's research and who also read and provide feedback to the student and/or advisor. It is the student's responsibility to seek out faculty to work with on the project. In addition, the readers participate in the completion of the thesis and certify that it meets the standards of the College and department. Students who choose to use an advisor or reader who is not a faculty member of John Carroll University must obtain approval from the department chair and the appropriate dean of the College of Arts and Sciences. Typically only one reader will be from outside of the University.

3. Essay/Project Advisor: The Essay/Project Advisor approves the proposal, reviews the progress of the paper along the way at specific intervals as defined by the advisor and the student. They provide advice and recommendations and are the main point of contact for the student for assistance and guidance. Upon completion of the paper, the advisor provides approval of the work as fulfilling the requirements of this element of the degree.

4. Associate Dean for Graduate Studies: The Associate Dean reads all manuscripts to make sure they are clear, coherent, and generally free of spelling and typing errors and adhere to a consistent format. Final approval of the thesis/essay/creative project is granted by the Associate Dean.

5. Student: The student is responsible for defining and managing his or her own thesis/project. The student is responsible for insuring that the paper conforms to the guidelines set by the College, department/program, and a particular style manual. Editing the paper for grammar and cohesiveness is the student's responsibility. The paper reflects the student's care and ability.

Approval Process

There are a number of considerations to keep in mind as the student develops, writes and completes the thesis/essay/creative project:

1. The dates for filing outlines or initial draft copies are set by the student's advisor. The student should be notified of these well in advance.

2. It is recommended that the student regularly provide the advisor and readers with new and/or revised sections of the thesis/essay/creative project on a timely basis so feedback may be provided.

3. A final draft of the thesis/essay/creative project should be given to the advisor and readers well in advance of the due date for submission to the Office of Graduate Studies. As a rule of thumb, the thesis/essay/creative project should be submitted at least one month before the deadline set by the Office of Graduate Studies so that the advisor and readers have sufficient time to read and provide feedback to the student and for the student to make necessary revisions.

4. Once the student makes the required changes to the thesis/essay/creative project based on the recommendations of the advisor and or readers, the student seeks the required signatures.

5. The final reader of the thesis/essay/creative project is the Associate Dean for Graduate Studies. A manuscript that does not conform to acceptable standards will be returned to the student for correction. The student will then be allowed a specified period of time to resubmit the thesis/essay/creative project to the Office of Graduate Studies in order to meet graduation deadlines.

6. A formal letter of approval will be mailed to the student from the Associate Dean informing him or her that the work has been accepted.

Research with human or animal subjects
Students whose research involves human subjects or animals must apply to the Institutional Review Board (IRB) or the Institutional Animal Care and Use Committee (IACUC) prior to the collection of data (see more detailed information in the Appendix section of this document.)

Thesis Course
Students register for the six-credit course (five-credit for Biology plus one credit for propos) designated as the Master's Thesis in the semester in which they intend to graduate. The grade for this course is CR. Students who do not complete the thesis in the semester in which the course is taken will receive a grade of PR (in process). The PR will remain on the student's record until the thesis is completed or until such time as the time limit expires (see the *Graduate Studies* Bulletin for the policy on PR grades). Students receiving the PR for this course are unable to graduate until the thesis is accepted and approved.

Essay/Creative Project Course
For those programs that require a course related to the essay or creative project, students register in the semester in which they intend to graduate. The grade for this course is CR. Students who do not complete the essay or creative project in the semester in which the course is taken will receive a grade of PR (in process). The PR will remain on the student's record until the essay or creative project is completed or until such time as the time limit expires (see the *Graduate Studies* Bulletin for the policy on PR grades).Some departments may have other course requirements related to completion of the essay/creative project. Students should refer to the *Graduate Studies Bulletin* or their advisor for additional information.

Time Table for Completing the Thesis/Essay/Creative Project
It is never too early to map out a plan of study for the graduate degree. If a student is in a discipline that requires an essay, thesis or creative project, he or she should raise this subject with the advisor, if not during the first meeting, certainly during the first term in school. The advisor

will give the student advice regarding when students in the program typically begin an essay or thesis, and how long it takes to finish such work. Note that completing such work in a single semester usually leads to a sub-par project. As a rule of thumb, a student should expect to spend up to a year researching, drafting, and completing a project.

The following timeline is only a suggestion; not a requirement. It is not meant to be prescriptive but rather to provide the student ideas and guidance on how to proceed with completing this particular requirement for the degree. It does not apply equally to all of the programs. It is also developed with the student who completes the degree full time and within two years in mind. A student working part-time can modify these suggestions to conform to his or her own time frame.

FIRST YEAR
First semester:

- The student consults with the advisor about typical thesis or essays timelines that may be appropriate in their department/program.
- Students may begin to familiarize themselves with the requirements and the guidelines of these projects.

Second semester:

- Students may begin to define a project. Based on interests coming into the program or interests that emerge during the first semesters of coursework, students may begin to narrow down or discover more specific areas of interest. Often, essays and theses grow out of work done in a first or second semester course.
- For students conducting original research, this may be the time when students formulate their research question and begin to design the methodology.
- Students also begin to identify the faculty member that they would like to work with, and contact him or her regarding the possibility of establishing this relationship.
- Once students settle on an advisor, they work under that professor's guidance, creating a timeline for completing the project, developing an initial bibliography, and drafting a proposal, if a proposal is required (check with department specific guidelines regarding the proposal). The timeline should include due dates for specific steps in the process (first draft, etc.).
- Students also may want to ask advisors for copies of successful completed essays or theses.
- Students working on a thesis typically need a committee composed of the advisor and two other professors. Students may consult with their advisor about other committee members. Usually, the thesis director asks other faculty to serve on the committee.
- We recommend students identify an advisor and submit an abstract the Spring before the last year. For those not on a two-year plan, we recommend that students identify an advisor and submit an abstract after completing six courses and by the first week of the following semester.
- The English Department recommends that students develop and expand a seminar paper into their MA essay.

Summer after first year: Students begin work on the project. See "Order of Events" that follows.

SECOND YEAR
Third semester: Students continue to work on the essay/thesis submitting drafts of the essay/thesis to the advisor/readers for feedback. See "Order of Events" that follows.

Fourth and final semester: Students complete the thesis/essay/creative project and submit it for approval (see Approval Process in this Handbook). Please note the following:

- Students on track for Spring graduation should be aware that the deadline for submission of the work to the Office of Graduate Studies is typically in April; for Winter graduation the deadline is typically in November; and for Summer graduation the deadline is typically in July. ***These are firm deadlines*** since the Associate Dean needs time to read the work and provide appropriate feedback and for the student to make required revisions prior to final approval.
- Being aware of the deadline for submission to the Graduate Studies Office, students need to complete and submit the work to the advisor and readers ***at least four weeks prior to that deadline*** so that there is sufficient time for faculty to read and provide feedback and for the student to make required revisions.
- For students planning to graduate in the spring semester, if the thesis/essay/creative project is not completed by the April deadline, it is possible, by way of exception and academic petition, to walk in the Spring commencement with the assurance that the thesis/essay/creative project will be completed by the summer deadline.

Order of Events: A Writing Process, Summer through Spring of Year 2
Another way to think about a timetable for completing the thesis/essay/creative project is to consider steps in the writing process. Like the timetable above, this is a suggestion for one way of thinking about organizing the work of writing the final paper. This process may vary by discipline, the student's and faculty member's schedules, the student's individual writing style, and the overall time frame for completing the degree. It does, however, highlight the major steps or benchmarks in the process that are important considerations for the student.

Step 1

- Begin evaluating primary and secondary sources;
- Take extensive notes on the reading;
- Brainstorm ideas individually or with others for topics, problems, and ways of addressing them;
- Work on shaping a thesis and structure for the thesis/essay/creative project;

Step 2

- Meet with your advisor to (a) discuss sources/thesis/structure, (b) determine if more research is needed and in what area, and (c) set a deadline for submission of a partial draft or a few sections;

Step 3

- Continue research, if necessary;
- Construct an outline with major sections and sub points, noting where each source fits;
- Begin writing first draft;

Step 4
- Submit drafts and sections to your advisor at regular intervals;
- Discuss revisions, issues, and progress with your advisor on a regular basis (i.e. weekly or bi-weekly)
- Maintain adherence to deadlines for sections to be completed;

Step 5
- Revise draft;
- Submit revisions to your advisor for overarching comments and larger concerns;
- Visit the Writing Center for any questions about organization and content (Writing Center consultants can act as "as second pair of eyes" providing another perspective on the work;

Step 6
- Revise again;
- Submit revisions to your advisor;
- Evaluate the coherence and cohesiveness of original and revised text;

Step 7
- Prepare final draft;
- Visit the Writing Center if you have concerns about grammar, punctuation, or citations;
- Adjust margins and add page numbers;
- Prepare title and signature pages;
- Pick up Pressboard from Graduate Studies Office;
- Take essay to JCU Copy Center for copying on acid-free, 20-pound weight bond paper with watermark;
- Bind, obtain signatures, and submit to advisor (and readers) at least four weeks prior to deadline;

Step 8
- Submit to the Office of Graduate Studies by stated deadline for final approval.

Formatting Requirements

All theses/essays/projects must satisfy the requirements set forth by the Office of Graduate Studies.

Students should check with their departments/programs early in the writing process so that they are aware of any program/department specific format requirements.

The Office of Graduate Studies does not require the use of any particular style, although some departments/programs do. Students are encouraged to consult a style guide relevant to their discipline (see Additional Information section of this document).

Following are general requirements. Documents that do not conform to these requirements will not be accepted.

1. **BINDING**: Each document must be placed in a Smead Genuine Pressboard Cover No. GY129, available in the Office of Graduate Studies. Only the document designated as original will be bound at University expense for the Library. The copy will be sent to the department as submitted.

2. **STYLE**: Theses, essays and creative projects must conform in style to these instructions and the regulations and style manual of the student's major department. The student obtains this information from the advisor or department. If the department has no guidelines, students should follow APA. Refer to the style guide used regarding double/double spacing. Format must be consistent throughout the whole paper, for example if a chapter title is in bold print, all chapter titles must be bold.

3. **FONT**: The appropriate font size is 12. The font style should be plain and simple such as Times New Roman or Arial.

4. **PAPER**: The final original and copy are to be printed on suitable thesis paper: **acid-free, 20-pound bond with watermark.** This paper is available in the JCU Copy Center.

5. **PRINTING AND PHOTOCOPIES**: Acid-free, 20-pound weight bond paper with watermark, is required. The print must be black. It is necessary to produce a sharp, clean print. All corrections must be invisible. Professionally produced, black on white photocopies, are acceptable as a second copy but must also be produced on the same paper. Students should be aware of certain features of photocopying that can affect the quality of copies. Machines not carefully and regularly maintained will produce spotted or streaked copies. Such copies are unacceptable. Most copying companies will include only a lesser quality copying paper in their charge. There is usually an extra charge for acid-free, 20-pound weight bond paper with watermark. For these reasons, students may want to consider having their documents copied at the JCU Copy Center. The equipment is serviced regularly, and the correct bond paper is provided at a small extra charge. If the work was created in Microsoft Word and contains only black and white pages, the JCU Copy Center can work from a flash drive or CD rather than hard copies; however some versions of the software can alter margins when opened. Most importantly, the work is guaranteed; if the copies do not meet the Office of Graduate Studies requirements because of any defect in the machine or the copying process, it will be redone for the student. The author must certify which document is the original and which is the copy with his or her signature on each signature page (see example).

6. **DRAWINGS/ILLUSTRATIONS/PHOTOGRAPHS**: If ink drawings or illustrations are to be submitted, use waterproof black ink. Photostatic or photographic copies or black-line prints will be accepted in lieu of the original drawings. All photos or drawings must fit within the specified margins. Photographs are usually black and white with one photograph per page. They may be printed directly on the same 20-pound, acid-free bond used for the rest of the paper or may be printed on lightweight photographic paper or professionally lithographed. If using digital photographs, they must be printed with appropriate resolution with a high-quality Laser printer. Color Ink-Jet printers do not produce acceptable copies.

7. **ORGANIZATION:** The thesis or essay should be organized in a sensible, logical and

coherent manner. The specific content, organization, style, and appropriate length should be determined by close consultation with advisor.

8. **TITLE PAGE**: The title page of a thesis, essay, or creative project must conform to the example included in the appendix. All words should be center-aligned. **Regardless of the style manual used, no page number should appear on the Title Page.** (see sample in Appendix)

9. **MARGINS**: **Regardless of the style manual used**, all pages, including the Title Page, appendices, tables, and illustrations shall have **one inch** margins on the **top**, **bottom**, and **right** side. The **left** side shall have a **one and one-half inch** margin. The page numbers **must** be centered on the bottom of the page. The bottom of the page number must be at the one inch margin. It is suggested that students initially print just one or two pages prior to printing the entire document. Use a ruler to check margins carefully and adjust as needed. In Microsoft Word, the height of the page numbers is adjusted in the footer section. Please see the Office of Graduate Studies if instructions for adjusting the footer height are needed.

10. **SIGNATURE PAGE**: The Signature Page should be placed immediately following the Title Page and be prepared in conformity with the examples included in the appendix. Regardless of the style manual used, no page number should appear on the Signature Page. The signature page of both the original and copy should bear original signatures (signatures should not be copied).

11. **PROOFREADING**: Papers are to be proofread with care, so that all errors have been corrected before submission of the final documents to the Office of Graduate Studies. Students should not expect their advisors or readers to correct spelling and grammar. Please note the following: Foreign words or scientific notation should appear with the accents and diacritical marks as used in the respective language or notation.

12. **APPENDICES AND TABLES**: Check style guidelines specified by the department for the format, pagination, and titles of appendices and tables. Ordinarily, appendices are paginated sequentially.

13. **DOCUMENTATION:** All sources for direct quotations and paraphrases must be documented. Students may use any of the standard citation styles subject to the advisor's approval, provided a single style is followed consistently throughout the thesis or essay.

Note: In those cases when a thesis is being submitted for publication the student may follow the guidelines for the particular journal to which the manuscript is being submitted. A copy of the journal's publication guidelines should be included when submitting the thesis to the Office of Graduate Studies.

Appendix

Graduate Programs with Thesis/Essay Options

The following graduate programs in the College of Arts and Sciences require the thesis or essay in partial fulfillment of the master's degree (2010-2012 Graduate Studies Bulletin):

Education (Masters of Arts)
History
Humanities
Theology and Religious Studies

The following graduate programs in the College of Arts and Sciences require the thesis, essay, or creative project in partial fulfillment of the master's degree (2010-2012 Graduate Studies Bulletin):

Communication Management
English

The following graduate programs in the College of Arts and Sciences require the thesis in partial fulfillment of the master's degree (2010-2012 Graduate Studies Bulletin):

Biology (Master's of Science)

The following departments/programs have department specific policies regarding the final paper:

Mathematics: Master's of Science – Research Paper
Master's of Arts – Expository Essay
Nonprofit Administration – Capstone Project

Institutional Review Board (IRB)

The Institutional Review Board (IRB) oversees research projects which involves the use of human participants. Projects are evaluated to ensure (1) the protection of the rights of the individual and (2) the quality of the research protocol since a flawed study may needlessly expose participants to risk. Potential participants should not be contacted nor should any data be collected until IRB approval has been given. If your research involves the study of human subjects you must seek and receive IRB approval before beginning the research. For questions regarding the IRB, students may contact the IRB administrator (397-1527) or visit their website: http://www.jcu.edu/research/irb/index.htm.

Institutional Animal Care and Use Committee (IACUC)

John Carroll University established the Institutional Animal Care and Use Committee in 1998 to oversee JCU's animal program, facilities, and procedures. Students who conduct research with animals are subject to the policies and procedures of IACUC. For more information student may contact the IACUC administrator (397-1527) or visit the website: http://www.jcu.edu/research/iacuc/index.htm.

OhioLink Electronic Dissertations/Thesis (EDT)

OhioLink's Electronic Dissertations/Thesis Center is a free, on-line database containing electronic versions of master's theses from participating OhioLink member schools. Electronic submission of the thesis to this database has a number of advantages including wider dissemination and access of the work and experience in electronic document preparation and an

understanding of digital libraries. Students who are interested in submitting their work to the EDT Center should consult with their advisor and contact the JCU Liaison Librarian, Jie Zhang (jzhang@jcu.edu; 397-1693).

Style Guides

The Office of Graduate Studies does not require the use of any particular style; however, many of the departments/programs do require a specific style. Students should consult their departments to find the appropriate guide for their work. Students are encouraged to consult a style guide relevant to their discipline if the department does not mandate one. Manuals are available in the JCU library or purchase in the JCU Bookstore. Information may also be found at the following websites:

- *Publication Manual of the APA* (7th Ed) www.apastyle.org
- *The Chicago Manual of Style* (16th Ed) www.chicagomanualofstyle.org/home.html
- *Modern Language Association* (MLA; 7th Ed) http://www.mla.org/style

JCU Writing Center

The JCU Writing Center offers free, one-on-one consulting services to all members of the John Carroll community: students, faculty, staff, and alumni. Trained Writing Consultants can assist writers of all skill levels; they can provide help on any aspect of writing, at every step in the writing process, and on most kinds of texts. The Writing Center is located in O'Malley 207. Consult the Writing Center's website for their schedule (http://sites.jcu.edu/writingcenter/). Services are available on a first-come-first-served drop-in basis, or by appointment. To schedule an appointment, contact the Center by phone at 216-397-4529. Students may schedule 30-minute or 1-hour long appointments.

Common Thesis/Essay/Creative Project Format Problems

This section provides a list (not at all exhaustive) of some of the common mistakes that readers find in final drafts of thesis/essays/creative projects. It is meant to serve as an aid for students in proofreading their work.

- Page numbers (location; mismatch with Table of Contents)
- Margins not as indicated in Thesis/Essay/Creative Project Guidelines
- Headings (placement and font as per style guide)
- Text citations (i.e. not enough citations in text; not in format of style guide; direct quotes missing page numbers)
- Reference List (i.e. missing citations in reference list; not in format of style guide)
- Grammar and spelling errors (i.e. inconsistent verb tense; missing words; sentence structure; incoherence; incorrect word use; punctuation)
- Lack of clear statement of purpose; lack of clear statement of the research problem or question;
- Lack of organization (consider headings and subheadings)

Sample Title and Signature Pages

This is an example of the **Title Page** for an essay. Substitute the word "Thesis" or the words "Creative Project" and the appropriate degree designation as necessary. The title of your paper should be in CAPITAL LETTERS.

HOW I SPENT MY
SUMMER VACATION

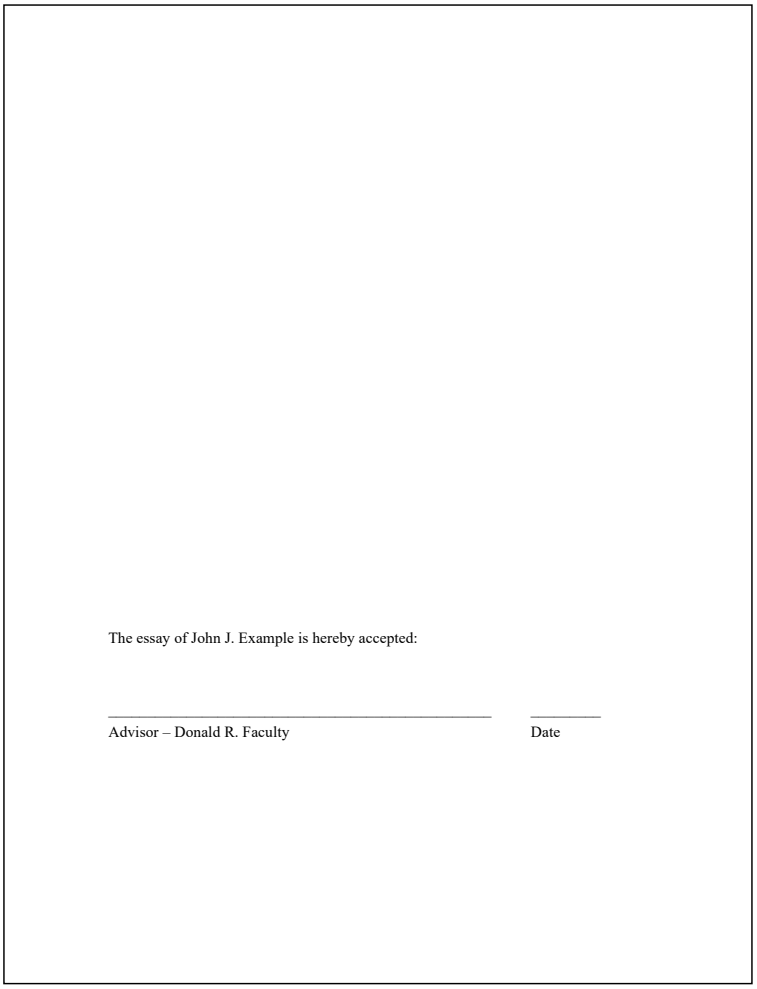
An Essay Submitted to the
Office of Graduate Studies
College of Arts & Sciences of
John Carroll University
in Partial Fulfillment of the Requirements
for the Degree of
Master of Arts

One inch margin

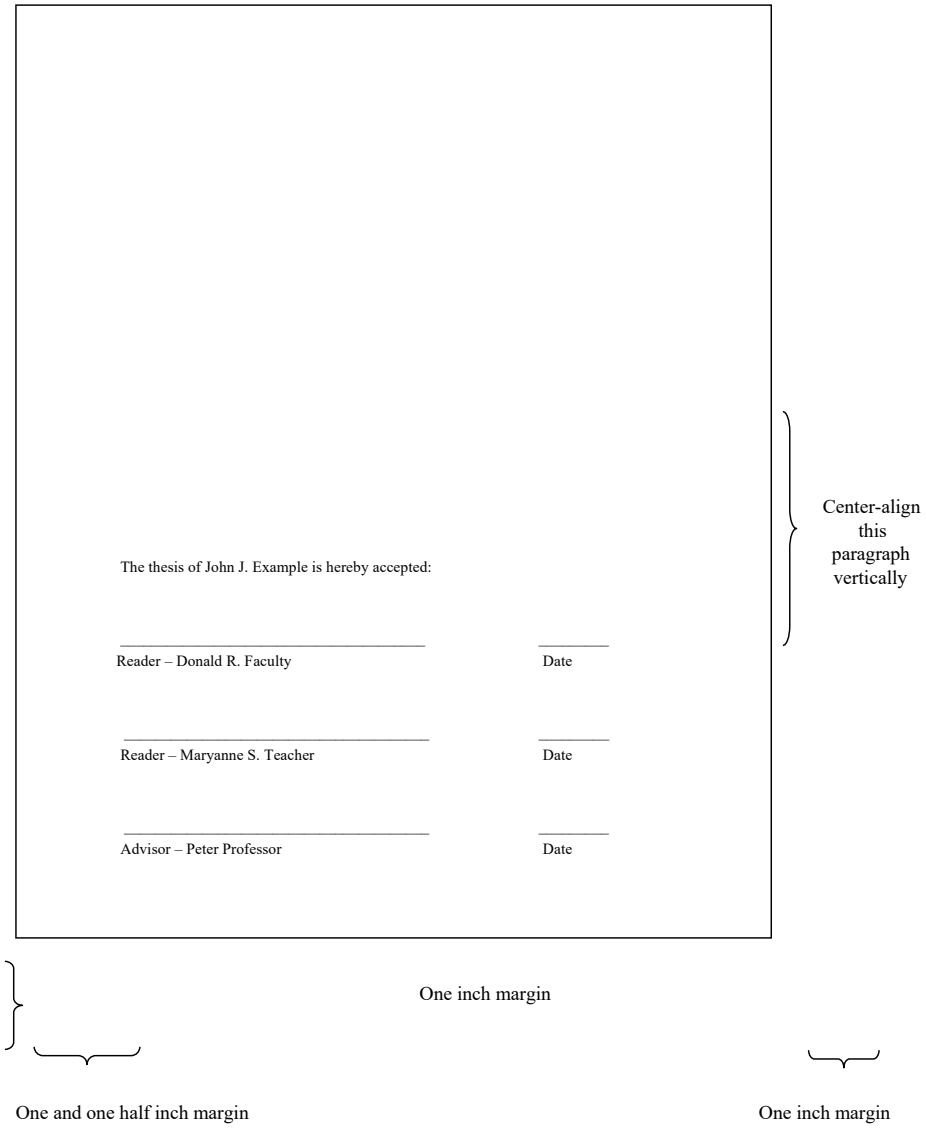
Center-align this paragraph vertically

One inch margin

This is an example of the **Signature Page** of an *original* document using the formatting for an **essay or creative project** (please make sure to use the appropriate word). Note that this page certifies the document as the *original*. The signature page of the *copy* should state, "I certify that this is the copy of the original document."



This is an example of the **Signature Page** of an *original* document using the formatting for a **thesis.** Note that this page certifies the document as the *original*. The signature page of the *copy* should state, "I certify that this is the copy of the original document."



John Carroll University
College of Arts and Sciences
Office of Graduate Studies
Submission Guidelines for the Thesis, Essay, and Creative Project

All theses, essays, and creative projects required in partial fulfillment of the Master's Degree will be electronically archived in *Carroll Collected*, John Carroll University's Institutional Repository. This information sheet provides an overview of how to submit the final, approved project and the archiving options available to students.

Approval

- A final draft, approved by the student's advisor (essay/project) or advisor and readers (thesis) is submitted to the Office of Graduate Studies by the determined date for final approval of the associate dean. This final draft may be submitted to the office electronically or as a hard copy.
- A formal letter of approval from the associate dean is sent upon completion of required revisions, if needed.

Submission

Once a thesis, essay, or creative project receives final approval by the associate dean, the student submits two copies of the work as stipulated below.

Hard copy/Office of Graduate Studies

One bound copy of the thesis/essay/creative project with the signature page must be submitted to the Office of Graduate Studies (AD 125) by the deadline. (The appropriate folder may be obtained in the Office of Graduate Studies; the required paper can be purchased in the JCU Copy Center).

Archived electronic copy/Grasselli Library

Students are required to submit their approved thesis/essay/creative project to *Carroll Collected* (http://collected.jcu.edu), the JCU Institutional Repository, to provide an enduring record of the work. An Access Agreement, which can be found later in this document, is submitted with the thesis/essay/creative project. When archiving, students may elect one of the following options:

Permanent Online Open Access: Students may chose to place their work in the repository which is a permanent, online, and open access location. Archiving the work in this manner provides students a stable URL to place on resumes, CVs and elsewhere. Materials in *Carroll Collected* are also available to search engines like Google, enabling an audience from around the world to view the work, and current and future graduate students to peruse previously approved projects. The *Creative Commons* license for *Carroll Collected* allows others to use the work, but they must attribute the work in the manner specified by the author or license.

Embargoed Archive: A student may elect to have his or her thesis/essay/creative project embargoed (i.e. not publicly available online) for twelve months with the option to extend the embargo. The embargo can be renewed for one year by contacting the Office of Graduate Studies at least sixty days before its expiration.

Only the Office of Graduate Studies and the library staff may access embargoed works.

Permanent Embargo: This option maintains an archived copy of the project without it moving at any time into an open-access location. Only the Office of Graduate Studies and the library staff may access materials with a permanent embargo. The author may, at any time, remove the permanent embargo by contacting the library.

Things to consider prior to electronic submission:

- If you are requesting an embargo, please state the reason on the access agreement.
- If the student's thesis/essay/creative project involves work done in collaboration with a researcher outside of JCU, an addendum to the access agreement signed by that researcher is required. Students should indicate on the addendum the title of their work and the archiving option chosen.

To submit a thesis/essay/creative project to *Carroll Collected,* please provide:

1. A digital copy of the thesis/essay/creative project (hand delivered on a flash drive or emailed to collected@jcu.edu);
2. A signed copy of the access agreement, indicating open access, embargo, or permanent embargo (available from the Office of Graduate Studies).

All materials should be addressed to the attention of: Mina Chercourt, Associate Librarian. Once a paper has been uploaded to *Carroll Collected*, it will then be uploaded to OhioLINK's Electronic Thesis and Dissertations Center (ETD). The ETD is a free, online database containing electronic versions of masters' theses, dissertations, and undergraduate honors theses (full text and abstracts) from participating OhioLINK member schools. The content is uploaded to the ETD as a PDF that reproduces the format of the printed document. If a thesis contains non-print elements, they can be incorporated into the PDF or stored along with it. Once your thesis is in the ETD database, it will be available to download on the Internet, and it will be indexed by Google, Yahoo, Microsoft, and other Internet search engines. This only applies to those students who opt for permanent on-line access or whose embargo expires and is not renewed.

Advantages of Participating

- The student gains experience in electronic document preparation and an understanding of digital libraries (i.e. useful for teaching, research, grant submission).
- Electronic submission provides opportunities to include color diagrams and images, hypertext links, audio and video, simulations, animations, spreadsheets, databases, etc.
- Electronic archiving ensures preservation of content, is immune to theft and physical deterioration.
- Electronic submission enables wider dissemination and access than a paper copy. Google and other search engines are now indexing OhioLINK's ETD. ETD content is also available through the Networked Digital Library of Theses and Dissertations (NDLTD), an international consortium that seeks to improve graduate education by developing accessible digital libraries of theses and dissertations. We know that publishers troll the ETD/NDLTD for content suitable for publication.
- Global access to the work of JCU student scholars raises our institutional visibility.
- OhioLINK provides statistics on downloads of papers by institution, data that could serve as an indicator of the value/impact of student scholarship.

John Carroll University
College of Arts and Sciences
Office of Graduate Studies

Digitization of Thesis/Essay/Creative Project Access Agreement

_____ I grant permission to make my Thesis/Master's Essay/Creative Project available in the Carroll Collected Digital Commons site with permanent online and open access.

_____ I grant permission to make my Thesis/Master's Essay/Creative Project available in the Carroll Collected Digital Commons site with an embargo of 12 months. I understand that I may renew this embargo by contacting the Graduate Studies office at least sixty days before its expiration. Renewal will be for one year.

Reason: _____

_____ I grant permission to make my Thesis/Master's Essay/Creative Project available in the Carroll Collected Digital Commons site with a permanent embargo. I understand that the embargo will remain permanent unless and until I contact the Office of Graduate Studies to remove the embargo.

Reason: _____

_____ Signature of author

_____Date

_____ Signature of advisor

_____Date

Copy Permission: Please indicate below the terms of granting copyright permission for your creative work. Descriptions of the various licenses can be found at: https://creativecommons.org/licenses/

___Attribution ___Attribution-ShareAlike ___Attribution-NoDerivs ___Attribution-NonCommercial ___Attribution-NonCommercial-ShareAlike ___Attribution-NonCommercial-NoDerivs

John Carroll University
College of Arts and Sciences
Office of Graduate Studies

Addendum to the Access Agreement

John Carroll University requires all theses, essays, and creative projects required in partial fulfillment of the Master's Degree to be electronically archived in *Carroll Collected*, JCU's Institutional Repository. Students may choose from three options when submitting their work to *Carroll Collected*:

Permanent Online Open Access: Students may choose to place their work in the repository which is a permanent, online, and open access location. Archiving the work in this manner provides students a stable URL to place on resumes, CVs and elsewhere. Materials in *Carroll Collected* are also available to search engines like Google, enabling an audience from around the world to view the work, and current and future graduate students to peruse previously approved projects. The *Creative Commons* license for *Carroll Collected* allows others to use the work, but they must attribute the work in the manner specified by the author or license.

Embargoed Archive: A student may elect to have his or her thesis/essay/creative project embargoed (i.e. not publicly available online) for twelve months with the option to extend the embargo. Only the Office of Graduate Studies and the library staff may access embargoed works.

Permanent Embargo: This option maintains an archived copy of the project without it moving at any time into an open-access location. Only the Office of Graduate Studies and the library staff may access materials with a permanent embargo. The author may, at any time, remove the permanent embargo by contacting the library.

By signing this addendum, you are giving permission to have the work submitted to *Carroll Collected* with the option the student has chosen.

Title of work:
_____

Level of Access: _____Permanent Access _____12-month Embargo _____Permanent Embargo

_____ Signature

_____Date