CONTENTS

Introduction…………………………………………………………………...Page 3
The Basics ......................................................................................Page 4
Preparing for the Comprehensive Examination........................Page 6
The Parts of the Exam and Sample Questions..........................Page 6
Grading Scale & Explanation ..................................................... Page 12
Reading Lists ..............................................................................Page 13
INTRODUCTION

Beginning in Fall Semester, 2006, the M.A. in English program at CSUDH will require, as a culminating experience, a Comprehensive Examination. The thesis will remain a possibility for qualifying students. (See “The Basics,” below, as well as the link to the Graduate Student’s Handbook on the English Department webpage, and Catalogue for details).

We have designed our examination to reflect the concerns of our program, and to allow students to demonstrate in a variety of ways the abilities specified in the California Education Code (Title 5), which governs CSU M.A. programs. Title 5 specifies the following about a comprehensive examination:

A comprehensive examination is an assessment of the student’s ability to integrate the knowledge of the area, show critical and independent thinking, and demonstrate mastery of the subject matter. The results of the examination provide evidence of independent thinking, appropriate organization, critical analysis, and accuracy of documentation.

This booklet provides information about the examination, including reading lists and sample questions for each of the three parts. The Graduate Coordinator can answer questions you may have after you have reviewed the material in this booklet. See below for contact information for the Graduate Coordinator.

CONTACT INFORMATION

Office of the Graduate Coordinator:
Professor Debra Best  dbest@csudh.edu (Spring and Summer 2020)
Professor Jane Lee  jlee@csudh.edu (Fall 2020 and after)
### THE BASICS

<table>
<thead>
<tr>
<th>When to take the examination</th>
<th>No earlier than the last semester of program coursework. You must first consult with the graduate coordinator and be advanced to candidacy. You must sign up to take the exam in the department office by the second week of the semester in which you will take the exam.</th>
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<tr>
<td>How and when to sign up</td>
<td>Sign up in the department office by the second week of the semester in which you will take the exam. You will need to sign a form when you sign up.</td>
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<tr>
<td>Continuous Enrollment</td>
<td>You must be enrolled in, at a minimum, English 600 during the semester you take the examination.</td>
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| Structure of the Examination| The examination consists of two parts:  
Part I: Literature: In Depth analysis of Set Text and application of literary theory  
Part I: Rhet/Comp: Application of Rhet/Comp Theory  
Part II: Literature and Rhet/Comp: Comprehensive historical knowledge of literature  
Students doing the emphasis in Rhetoric and Composition, must take the Rhet/Comp exam for Part I.                                                                                                      |
| Exam Schedule               | The exams will take place in the first week of November in the fall semester, and in the second week after spring break in the spring semester. Each part will begin at 10 a.m. and will last for 3 hours. The exams will take place over two days, either MW or TuTh. |
| What to Bring               | You may bring your copy of the specified edition of your selected Set Text for Part I. You may also bring a non-electronic dictionary. Nothing else will be permitted besides your Blue Books. Blue Books and a dictionary are all that you may bring to Part II, which is not an open book exam. The Reading Lists will be supplied. |
| Reading the Examination     | Members of the English Department will read the exam.                                                                                                                                                                  |
| Grading Scale               | Pass/Fail; See the rubric in the back of this manual. Results will be announced approximately 3 weeks after the completion of the examination.                                                                            |
| Repeat of the Examination   | The examination cannot be taken more than twice, and ordinarily re-takes must be done within one academic year. If you fail one part of the examination and pass the others, you need only re-take the part(s) you failed. |
| Reading Lists | Set Texts for part I change each semester. For part I, you will need either the Literary Theory Modules list or the Rhet/Comp theory list. For part II, you will need the Comprehensive Exam Part II Reading List. The 2020 Reading Lists can be found in the back of this manual. Readings lists will be updated approximately every three years and be made available on the department website and in the office of the graduate coordinator. |
| Accommodation | Students with disabilities that have been certified by the Student disAbility Resource Center will be accommodated. You must notify the Graduate Coordinator and show appropriate documentation when you sign up for the exam. As of fall 2020, the SDRC office is located in Welch D-180, and their phone number is 310-243-3660. |
| Thesis Option | Students may elect to write a thesis instead of taking an exam if they have a GPA of 3.75 or higher and the permission of a thesis director and the Graduate Coordinator. Students with a GPA below a 3.75, may write a thesis if they have a solid project that has been approved by their thesis committee and the graduate coordinator. Please discuss this option with the Graduate Coordinator if you are interested and consult the thesis guide available on the department website. |
| Changing from one option to another | You may change from the Thesis Option to the Examination Option up to one semester prior to taking the exam. Once you have attempted the examination, you may not change to the Thesis Option. If you take the exam and fail, you cannot revert to the Thesis; if you fail the exam a second time, you will not receive your degree. |
PREPARING FOR THE COMPREHENSIVE EXAMINATION

Reading this booklet is the first step in preparing for the Comprehensive Examination. Make sure you understand the nature of each of these parts, and if you have questions contact the Graduate Coordinator.

The exam questions posed on the entire exam - on Parts I and II - will ask you to make connections among the ideas presented in all your coursework. As you work through your M.A. program – from the first semester onwards - think about the ways in which the concepts of one course relate to those of another, and of how the texts on the reading list help amplify in some way those concepts. In the words of E.M. Forster, “only connect.” Pursuing your studies in this manner throughout your program – and not just in a final rush of intensive studying in the last semester – will prepare you to do well on the exam.

An excellent way to prepare, in addition to your own private study, is through collaborative study groups. Talking with others about the ideas of the various areas covered in our program (see catalogue areas B, C, D, and E), about the set texts and the texts on the reading list, is an excellent way to heighten understanding and to gain facility with the discourses and concepts of the discipline generally. Your responses on the exams must, however, be completed independently.

THE PARTS OF THE EXAM
SAMPLE QUESTIONS

PART I: (In-depth analysis; theoretical applications) Select one of the following questions to address in a carefully developed, focused, and organized analytical essay. (three hours)

FOR LITERATURE STUDENTS:

In close reading and analyzing the set text, you must also demonstrate theoretical comprehension and application by shaping your argument through at least two works from the assigned theory module(s) for your set text. If the question you have selected to answer specifies the use of one module, you must use works from that module list in your response. If the question allows you a choice of modules, you may choose works from either module list but may not select across modules.

Be sure to explain and utilize the theory adequately and appropriately, using it to support your overarching reading.

FOR RHETORIC/COMPOSITION STUDENTS:

In your response, you must explain fully your argument and make sure you address all parts of the question. For example, if the question you are answering involves a
classroom scenario, be sure to address that scenario in your response. You must demonstrate theoretical comprehension and application by shaping your argument through at least three works from the assigned theory modules for this term.

SAMPLE EXAM QUESTIONS

**These questions are for demonstration purposes only and do not necessarily reflect accurately what the comprehensive examination you take will look like, which will offer two questions per set text, paired with either one or two theoretical modules assigned for that semester.

FOR LITERATURE STUDENTS:

Set Text: Shakespeare, King Lear (sample)
Modules: Psychoanalysis; Structuralism/Deconstruction/Poststructuralism

*King Lear* is notable among Shakespeare’s tragedies for its horrific scene of the blinding of Gloucester. This scene and its aftermath have been seen both as utterly embodying the idea of the “tragic” in dramatic literature and as being so traumatic that they disrupt the dramatic presentation with their shocking effects on audiences, disabling cathartic release. Though he is a secondary character in the play, Gloucester and his painful experience have thus been at the heart of much discussion of the tragedy’s generic structure and dramatic effectiveness. Using at least two texts from either the *Psychoanalysis module* or the *Structuralism/Deconstruction/Poststructuralism module*, analyze how Gloucester’s blinding contributes to the play’s tragic conceptualization and/or effect. How does this scene participate in the play’s theorization and/or representation of what it means to suffer, a seemingly essential quality of tragedy? How might the theatrical depiction of this suffering contribute to and/or detract from the overall effects—philosophical, emotional, literary—of the play?

Set Text: Shakespeare, King Lear
Modules: Marxist/Materialist Criticism; Feminist and Gender Studies/Queer Theory

The conflict between Lear and his daughters that suffuses Shakespeare’s *King Lear* dramatizes the decline of feudalism as told from the early modern perspective of 17th-century England. Lear’s stated intention to retire from his royal position is complicated by several factors, in particular his desire to retain the social and economic prerogatives of kingship without the political responsibility, as well as his lack of sons, inhibiting the customary practice of male primogeniture and requiring him to divide his kingdom for distribution among his three daughters. The dialectic of the play, which could be said to set the tragedy in motion, is developed through the tension between the opposing forces, on the one hand, of material and masculinist conditions and traditions and, on the other, of a burgeoning generation of younger, female ambition for power. Using at least two texts from either the *Marxist/Materialist Criticism module* or the *Feminist and Gender Studies/Queer Theory module*, analyze the play’s articulation of the conflict at the heart of this tragedy. How might conflicting and competing worldviews structure the action of the play and the development of its characters?
1. *Foe* is a novel about storytelling and the process of writing. There is the story told by Susan Barton, the story that Susan wants Foe to write about Cruso, and the story that Foe wants to write about Susan. There is also Friday’s story, which is unable to be told, and yet nevertheless becomes a focal point for both Susan and Foe. An additional layer is added by the book’s relation to Daniel Defoe’s novel *Robinson Crusoe*. Drawing on specific passages from the novel as well as at least two sources from the Structuralism/Deconstruction/Poststructuralism module, write an essay that examines storytelling as a practice between truth and invention. How does the novel’s interest in different forms of stories (oral, written, bodily) align with theories of linguistic signs, signification, *différance*, or bodily signifiers?

2. Alongside Susan Barton’s experience as a castaway on Cruso’s island is the story of the search for her lost daughter. She details her experience in Bahia as a “freewoman,” believes her daughter to be lost forever, and later when she is confronted by a girl claiming to be her daughter she is unable to recognize or accept her. Drawing on specific passages form the novel as well as at least two sources from the Feminism and Gender Studies/Queer Theory module, write an essay that explores how the novel’s interest in adventure, parenthood, and authorial opportunity are told along gendered lines. How does Susan understand her own position as a woman both on the island and in British society? Why does she wish to “father” a story? How are her relationships to Foe, Cruso, and Friday sexualized or not? How do the relationships in this novel challenge traditional heteronormative binaries?

Set Text: H. Rider Haggard, *King Solomon’s Mines*

Modules: Critical Race Studies; Global Studies/Postcolonialism

1. The fiction of the Victorian fin-de-siècle was characterized by both implicit and explicit attention to nineteenth-century discourses about race. These discourses were frequently informed by the evolutionary theories and scientific developments of the earlier nineteenth century, and continued to flourish as the late-century interest in racial definition and classification dovetailed with imperialist ideologies. Using at least two selections from either the Critical Race Studies module or the Global Studies/Postcolonialism module, write an essay that explores how *King Solomon’s Mines* theorizes the relationship between the white, heteronormative body of the English subject and the racialized, often Orientalized foreign Other. How does the definition of Englishness both construct itself in racialized terms and against racialized bodies? How is the projected relationship between the imperial “center” and colonized “periphery” construed, complicated and possibly, challenged in the text?

2. Haggard’s novel is frequently called an “imperial romance,” a genre which adopts the traditions of the romance novel to interrogate the Victorians’ fraught relationship to the
empire and its subjects. Using at least two selections from the Global Studies/Postcolonialism module, write an essay that explores Haggard’s use of the imperial milieu to repurpose the romance for a Victorian audience and context. In what ways does *King Solomon’s Mines* use the conventions of the adventure-romance novel to paint a distinctly nineteenth-century vision of English masculinity and honor? How does the use of an African backdrop tie the imperialist project to English identity and history? Does the romance genre uphold or undermine British imperial power, in what ways, and for what purposes or results?

FOR RHETORIC/COMPOSITION STUDENTS:

1. According to many journalists and political scientists, we now exist in a "post-truth" world. What texts from the rhet/comp tradition best prepare us to live in and communicate in such a world, or even possibly help recover a "truth" world? Please use at least one classical and two contemporary (20th or 21st Century) texts in your response.

2. A composition student comes to you after class and explains that she has “writer’s block.” Which texts might illuminate the problems this student experiences? How might you work with her to move through these challenges? Please refer to at least two texts in 20th or 21st Century composition theory and pedagogy to contextualize your approach.
PART II: (Comprehensive historical knowledge). In this part of the exam, you should demonstrate your ability to make connections between texts across periods and to explain those connections in terms of genre and/or historical and cultural factors. Two questions will be given, and you will answer ONE. Your answer should draw upon three writers from the reading list, at least one from before 1800, at least one from after 1800, at least one American, and at least one British. Note that you can NOT use the set text on which you wrote for Part I.

To prepare, print out a copy of the reading list for Part II. You are NOT expected to know everything on this lengthy reading list. Rather, the list should be large enough for you to work with texts that you already know, particularly from your coursework. Then supplement that knowledge by reading texts in areas in which you may have a deficiency. Your goal is to cover enough texts that you will be able to answer a variety of thematic questions that will ask you to compare them.

Begin by identifying texts that you already know, particularly ones that you studied in your coursework. Review plots and themes. Look at your class notes. You also might look at the in-depth analyses found in critical editions such as those put out by Bedford or Norton. One approach might be to prepare these texts as if you are going to teach them. Look for similar themes that connect them.

Also review your class notes and the introductions found in critical editions and anthologies that explain different periods. Work to explain the themes that you find (and their differing treatments) in terms of those different cultural and historical factors.

When writing the exam, remember to answer the question and explain why in your answer. You will also need to provide specifics from the text. To avoid the trap of unexplained plot summary, get in the habit of explaining all textual details that you provide.

Select ONE – 3 Hours

Sample Questions:

1. From its earliest beginnings narrative fiction has reflected an inherent tension between its non-realistic manipulations of reality and the desire to capture the actual world in fiction. Select THREE writers from the list – at least one from before 1800 and at least one from after 1800 –and discuss the attitude toward “realism” demonstrated in their writing. You may choose to focus on treatment of character, place, or structure, voice, narrative strategies, or on a more general discussion of the works.

2. The desire for power appears in a number of works on the reading list. Analyze how characters seek mastery and control, or perhaps fail to achieve mastery and control, in any THREE of the texts. Select at least one from the list that is pre
1800 and at least one that is post-1800. Explain the different treatment of this theme in terms of genre and/or historical social factors.

3. How does the literary representation of “the hero” change as we move from the pre-1800s into the modern era? How are these representations altered by the cultural forces affecting the texts you choose to discuss? You might, for example, consider such influences on a text’s imagining of the hero or the heroic as the influx of Christianity in medieval England, Puritan sensibilities in Colonial America, the Renaissance focus on the individual and rediscovery of the classics, or the skepticism of the modern age. Using at least three works, including at least one British and one American, one written pre-1800, and one post-1800, discuss the distinct representations of the hero as a literary figure in your selected texts, while connecting these representations to the social, political, cultural, historical and/or literary contexts which inform each.

4. A number of the texts on the reading list can be viewed as studies in power relationships: king-subject; parent-child; rich-poor, and many others. How do the kinds of power relationships discussed vary over time as we move from literature of the Medieval and Renaissance periods into the 20th and 21st centuries? Using at least three texts, including at least one British and one American, one written pre-1800, and one post-1800, write an essay that analyzes how each constructs power in ways that are particular to the contexts in which these works are produced.
HOLISTIC GRADING SCALE FOR ESSAYS
MASTER OF ARTS IN ENGLISH COMPREHENSIVE EXAM

6 Superior

This essay synthesizes material learned and skills developed during the Master’s program. It demonstrates an accurate understanding of themes and principles covered in the readings and lectures and shows an honest grappling with issues, exploring them thoughtfully and in depth throughout. Responses are well developed and well organized, and they are thoroughly and persuasively argued. The essay displays a superior control of language and is written with no errors in English. Many references to relevant sources are included, and standard essay format is used.

5 Strong

This essay synthesizes material learned during the Master’s program; however, in some cases this may not be even throughout the essay. It demonstrates an accurate understanding of themes and principles covered in the readings and lectures, and it conducts some in-depth exploration of significant issues. It is generally well organized and well developed with quite a few references to relevant sources included, and displays considerable syntactic variety and facility and displays few errors.

4 Adequate

This essay minimally synthesizes materials learned during the Master’s program. It generally demonstrates an accurate understanding of themes and issues covered in the readings and lectures, it provides an adequate analysis of the problem(s) posed, and there is a minimal attempt to grapple with significant issues. Responses are complete with all questions answered with adequate support, using several references to relevant sources. The wording is precise and accurate, and it displays competence in mechanics, usage and sentence structure.

3 (No Pass) Marginal

This essay reflects a barely complete understanding of themes and issues covered in the readings and lectures. Discussion often appears simplistic because there is little or no attempt to grapple with significant issues or to provide adequate support for ideas. It demonstrates some understanding of the problem, but is flawed in some significant way. Its analysis is weak, it displays some confusions about the meaning and/or technique of the text(s) in question, it is poorly organized or developed, it fails to provide adequate or appropriate details to support the argument, it avoids syntactic variety and displays errors in mechanics, usage and sentence structure. Any of all of these weaknesses will flaw this essay.

2 (No Pass) Inadequate

This essay reflects an inadequate understanding of themes and principles covered in the readings and lectures. One or more serious gaps in knowledge are apparent. Discussion is inadequate and superficial because of avoidance of certain questions or lack of adequate support or elaboration. It is seriously flawed and reveals one or more of the following weaknesses: it displays significant confusion about the issues involved, it neglects important elements in the argument, it is poorly organized and developed, and it displays numerous errors.

1 (No Pass) Incompetent

This essay reflects a weak understanding of themes and principles covered in the readings and lectures. Many serious gaps in knowledge are apparent. Discussion is weak because of deviations from the stated topic or lack of support or elaboration. It reveals one or more of the following weaknesses: it suggests an inability to comprehend the text(s) in question or to respond meaningfully to the required tasks, it is unfocused, illogical, incoherent, or disorganized, it is undeveloped and has serious and persistent errors in writing.
M.A. PROGRAM IN ENGLISH
COMPREHENSIVE EXAM PART II READING LIST
Last updated in 2018

PRE 1800 - BRITISH

Medieval:
  Beowulf
  *The Dream of the Rood*
  *The Wedding of Sir Gawain and Dame Ragnell*
  *Sir Gawain and the Green Knight*
  Marie de France (Lanval, Bisclavet)
  Malory, The Death of Arthur

Early Modern:
  Shakespeare, *Hamlet* or *King Lear*, *Twelfth Night*
  Marlowe, *The Jew of Malta* or *Dr. Faustus*, “The Passionate Shepherd to His Love”
  Jonson, *Volpone*
  Sidney, *Astrophil and Stella*
  Middle and Rowley, *The Changeling*
  Kyd, *The Spanish Tragedy*

Late 17th – 18th
  Behn, *Oroonoko*
  Wycherly, *The Country Wife*
  Pope, *Rape of the Lock*
  Swift, *A Modest Proposal*
  Olaudeh Equiano, *Interesting Narrative*
  Johnson, *Rambler* no. 4 ("On Fiction")
  Walpole, *The Castle of Otranto*
  Mackenzie, *The Man of Feeling*

POST 1800 - BRITISH

Romantic - Early 19th:
  Blake, "The Tyger;" "The Chimney Sweeper"
Wordsworth, “Preface” to *Lyrical Ballads*; “Lines Composed a Few Miles above Tintern Abbey,”
Coleridge, “Rime of the Ancient Mariner,” “Kubla Khan”
Keats, “Ode on a Grecian Urn,” “Ode to a Nightingale,” “To Solitude”
Byron, *Child Harold’s Pilgrimage*
Austen, *Pride and Prejudice*
Shelley, “A Defense of Poetry,” *Prometheus Unbound*

**Victorian:**
Carlyle, “Signs of the Times”
Brontë, *Jane Eyre*
Gaskell, either *North and South* or *Cranford*
Mill, *On Liberty*, Chapters 1 and 2
Dickens, either *Bleak House* or *Our Mutual Friend*
Rossetti, “Goblin Market”
Arnold, “Dover Beach”
Darwin, *The Descent of Man*, Part 1
Stoker, *Dracula*
Wilde, *The Importance of Being Earnest*

**20th-century Anglophone:**
Conrad, either *Heart of Darkness* or *The Secret Agent*
Joyce, either *Ulysses* or *A Portrait of the Artist as a Young Man*; “Araby” and “The Dead” from *Dubliners*
Mansfield, “The Garden Party,” “Daughters of the Late Colonel,” “Bliss”
Woolf, either *Mrs. Dalloway* or *To the Lighthouse*
Yeats, “Easter, 1916,” “The Second Coming,” “Sailing to Byzantium”
Forster, *A Passage to India*
Lawrence, “Rockinghorse Winner,” “The Prussian Officer,” “The Odour of Crysanthemums”
Tutuola, *The Palm-Wine Drinkard*
Beckett, *End Game*
Rhys, *Wide Sargasso Sea*
Coetzee, *The Life and times of Michael K.*
Kazuo Ishiguro, *The Remains of the Day*

**AMERICAN LITERATURE**


PRE 1800

*Winnebago Trickster Cycle*
Cabeza de Vaca, *Relación*
John Smith, *General History of Virginia*
Mary Rowlandson, *Sovereignty & Goodness of God*
Thomas Paine, *Common Sense*
Olaudah Equiano, *Interesting Narrative*

**EARLY 19TH CENTURY**

William Apess, “Indian’s Looking-Glass for the White Man”
Emerson, “The Poet”
Poe, “The Fall of the House of Usher,” “The Black Cat”
Hawthorne, “Young Goodman Brown,” “My Kinsman, Major Molineux”
Douglass, *Narrative of the Life*
Melville, “Bartleby the Scrivener,” *Benito Cereno*
Stowe, *Uncle Tom’s Cabin* (sels)
Thoreau, *Walden*, Ch. II
Whitman, “Crossing Brooklyn Ferry,” “When Lilacs Last in the Dooryard Bloomed”
Dickinson, #s 49, 67, 124, 199, 202, 216, 225, 241

**LATE 19TH CENTURY**

Rebecca Davis, *Life in the Iron Mills*
Mark Twain, *Huckleberry Finn* Ch.s 1 & 2
Jose Marti, “Our America”
Charlotte Perkins Gilman, “The Yellow Wallpaper”
Zitkala-Sa, *American Indian Stories*
Stephen Crane, *Maggie*
Abraham Cahan, *Yekl*

**20TH CENTURY**

Gertrude Stein, “The Gentle Lena”
Willa Cather, *O Pioneers!*
Robert Frost, “Mowing,” “Mending Wall”
Susan Glaspell, *Trifles*
T.S. Eliot, “Prufrock,” “The Hollow Men”
Langston Hughes, “The Negro Speaks of Rivers,” “Mother to Son,” “Weary Blues”
William Faulkner, “A Rose for Emily,” “Barn Burning”
Zora Neale Hurston, “How It Feels to be Colored Me”
Ralph Ellison, “Prologue” & Chapter 1 of *Invisible Man*
Sylvia Plath, “Daddy”
Adrienne Rich, “Diving into the Wreck”
Joan Didion, “Slouching Toward Bethlehem”
Luis Valdez, *Actos*
Maxine Hong Kingston, “No Name Woman”
Louise Erdrich, “Fleur,” “Dear John Wayne”
Toni Morrison, *Beloved*
Tim O’Brien, “How to Tell a True War Story”
Lorna Dee Cervantes, “Visions of Mexico”  
Junot Diaz, “How to Date a Brown Girl (Black Girl, White Girl, or Halfie)”
Part I: Literature

Literary Set Texts

Fall 2019
Elizabeth Gaskell, North and South (Norton Critical)
Sherwood Anderson, Winesburg, Ohio (Norton Critical)
Crosstalk in Composition

Spring 2020
Charles Dickens, Oliver Twist
Shakespeare, Othello

Fall 2020
Thomas Hardy, Far From the Madding Crowd
Anthony Burgess, A Clockwork Orange

Spring 2021
Ford Maddox Ford, The Good Soldier
Shakespeare, A Midsummer Night’s Dream

Literary Theory Modules
You will be notified in advance which two modules you will need to study to go with your set text.
Most of these texts can be found as Selections from The Norton Anthology of Theory and Criticism or Richter’s The Critical Tradition (2nd or 3rd editions) or Literary Theory: An Anthology, Rivkin and Ryan eds. or in whatever textbook you using in English 545. Feel free to share texts with one another.

Formalism
Aristotle, from Poetics
William Wordsworth, Preface to Lyrical Ballads
Cleanth Brooks, “The Heresy of Paraphrase”
Victor Shklovsky, “Art as Technique”
Mikhail Bakhtin, “Discourse in the Novel”
Northrop Frye, “Archetypes of Literature”
William K. Wimsatt, Jr., and Monroe C. Beardsley, “The Intentional Fallacy” and “The Affective Fallacy”
Catherine Gallagher, “Formalism and Time”
Margaret Cohen, “Narratology in the Archive of Literature”

Structuralism/Deconstruction/Poststructuralism
Viktor Shklovsky, “Art as Technique”
Ferdinand de Saussure, “Nature of the Linguistic Sign”
Jacques Derrida, “Structure, Sign and Play in the Discourse of the Human Sciences”
Roland Barthes, “Myth Today”
Michel Foucault, “What is an Author?”
Pierre Bourdieu, “Outline of a Theory of Practice”
Mary Poovey, “Feminism and Deconstruction”
A. T. Nuyen, “Levinas and Laozi on the Deconstruction of Ethics”
Julia Kristeva, “Genotext and Phenotext”

**Psychoanalysis**
Sigmund Freud, from *On the Interpretation of Dreams* and *The Pleasure Principle*, “The Uncanny”
Harold Bloom, from *The Anxiety of Influence*
Slavoj Žižek, from *The Sublime Object of Ideology*
Cathy Caruth, “Unclaimed Experience: Trauma and the Possibility of History”
Julia Kristeva, from *The Powers of Horror*
Laura Mulvey, “Visual Pleasure and Narrative Cinema”

**Marxism/Materialist Criticism**
Karl Marx and Friedrich Engels, from *The Communist Manifesto*: “I. Bourgeois and Proletarians,” and from *Capital, Vol. 1*: Chapter 1
Antonio Gramsci, from *The Prison Notebooks*
Louis Althusser, “Ideology and Ideological State Apparatuses”
Raymond Williams, “Pastoral and Counter-pastoral”
Frederic Jameson, “Postmodernism, or the Cultural Logic of Capital”
Georg Lukâcs, “The Ideology of Modernism”
Etienne Balibar and Pierre Macherey, “On Literature as an Ideological Form”
Michel Foucault, from *Discipline and Punish*, “Panopticism”

**Feminist and Gender Studies/Queer Theory**
Judith Butler, “Performatice Acts and Gender Constitution”
Michel Foucault, from *The History of Sexuality*, “Scientia Sexualis”
Gayle Rubin, “Thinking Sex”
Eve Kosofsky Sedgwick, “Epistemology of the Closet”
Donna Haraway, “A Cyborg Manifesto”
Jack Halberstam, from *In a Queer Time and Place*, “Queer Temporality and Postmodern Geographies”
Audre Lorde, from *Sister Outsider*, “Age, Race, Class, and Sex: Women Redefining Difference”
Kimberlé Crenshaw, “Demarginalizing the Intersection of Race and Sex”

**Critical Race Studies**
Frantz Fanon, “The Fact of Blackness”
bell hooks, “Representing Whiteness in the Black Imagination”
Michael Omi and Howard Winant, from *Racial Formation in the United States*, “Racial Formations”
Stuart Hall, “Race, Articulation, and Societies Structured in Dominance”
Paul Gilroy, from *The Black Atlantic*, “The Black Atlantic as a Counterculture of Modernity”
Kwame Anthony Appiah, from *Color Conscious*, “Race, Culture, Identity: Misunderstood Connections”
Gloria Anzaldúa, from *Borderlands/La Frontera*, “The Homeland, Aztlan/El Otro México”
Lisa Lowe, from *Immigrant Acts*, “Immigration, Citizenship, Racialization: Asian American Critique”

**Global Studies/Postcolonialism**
Rebecca Walkowitz, “The Location of Literature”
Gayatri Chakravorty Spivak, “Can the Subaltern Speak?”
Chinua Achebe, “The African Writer and the English Language”
Homi K. Bhabha, “Of Mimicry and Man: The Ambivalence of Colonial Discourse”
Suman Gupta, “Literary Studies and Globalization”
Timothy Brennan, “From Development to Globalization: Postcolonial Studies and Globalization Theory”

**Media Theory/Digital Humanities**
Walter Benjamin, “The Work of Art in the Age of Mechanical Reproduction”
Marshall McLuhan, “Time has Ceased, Space has Vanished”
Jean Baudrillard, “The Precession of Simulacra”
Tricia Rose, “Voices from the Margins: Rap Music and Contemporary Black Cultural Production”
Edward Said, “Islam as News”
Jean-François Lyotard, “Answering the question: What is Postmodernism?”
Ravi Sundaram, “Recycling Modernity: Pirate Electronic Cultures in India”
Johanna Druker, “Digital Humanities and Electronic Texts”
Steven E. Jones, “The Emergence of the Digital Humanities (as the Network is Everting)
Part I: Rhetoric and Composition
Rhet/Comp Modules

You will be notified in advance which of these modules are required for your exam. As of spring 2020, most of these readings had been uploaded to the following location: https://drive.google.com/drive/folders/1UAjN5U2_PeUAGNgfVQoONdQBawnYCWo
If you cannot access these readings, please contact the Graduate Coordinator. This link may be updated.

Many of the other readings should be available in The Rhetorical Tradition: Readings from Classical Times to the Present, 2nd edition, ed. Patricia Bizzell and Bruce Herzberg (Boston and New York: Bedford/St. Martin’s, 2001) or your textbook for English 576.

Foundations of Western Rhetoric
Aristotle, from Rhetoric
Cicero, from Of Oratory
Gorgias, “Encomium of Helen”
Plato, from Phaedrus
Erasmus, from Copia

Twentieth-Century Rhetorical Theory
Kenneth Burke, from A Rhetoric of Motives
Bakhtin, from The Dialogic Imagination
Cixous, “The Laugh of the Medusa”
Foucault, “The Order of Discourse”
Gates, “The Signifying Monkey and the Language of Signifying”

Foundational Theories of Composition and Composition Pedagogy
David Bartholomae, “Inventing the University”
David Bartholomae and Peter Elbow, “Responses to Bartholomae and Elbow”
James Berlin, “Contemporary Composition: The Major Pedagogical Theories”
Janet Emig, “Writing as a Mode of Learning”
Linda Flower and John R. Hayes, “A Cognitive Process Theory of Writing”
Donald Murray, “Teach Writing as a Process Not Product”
Elizabeth Wardle, “Understanding ‘Transfer’ from FYC: Preliminary Results of a Longitudinal Study”

Literacy, Discourse, and Alternative Discourse
Bishop, “Alternative Styles for Who, What, and Why”
Bizzell, “The Intellectual Work of ‘Mixed’ Forms of Academic Discourses”
Deborah Brandt, “Sponsors of Literacy”
Cooper, “How Bruno Latour Teaches Writing”
Jacqueline Jones Royster, “Academic Discourses or Small Boats on a Big Sea”
James Moffett, “Kinds and Orders of Discourse”
Olson, “Towards a Post-Process Composition: Abandoning the Rhetoric of Assertion”
Powell, “Listening to Ghosts: An Alternative (Non)Argument”

Language, Race, and Identity in Composition and Rhetoric
Gloria Anzaldúa, “How to Tame a Wild Tongue” and Borderlands/La Frontera
Suresh Canagarajah, “The Place of World Englishes in Composition: Pluralization Continued”
Asao B. Inoue, “Racism in Writing Programs and the CWPA”
Catherine Prendergast, “The Absent Presence in Composition Studies”
Fan Shen, “The Classroom and the Wider Culture: Identity as a Key to Learning English Composition”
Geneva Smitherman, “‘Students’ Right to Their Own Language’: A Retrospective”

Multimodal Composition
George, “From Analysis to Design: Visual Communication in the Teaching of Writing”
Davis and Shadle, “Building A Mystery: Alternative Research Writing and the Academic Act of Seeking”
Wysocki, “Opening New Media to Writing”
Sirc, “Box Logic”
The New London Group, “A Pedagogy of Multiliteracies: Designing Social Futures”
Ball et. al, Writer/Designer
Selfe, “The Movement of Air, the Breath of Meaning: Aurality and Multimodal Composing”
Arlington, “Power and Control: Responding to Social Injustice Through Photographic Memes”